

# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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# "CREATIVE HANDS"



# Everyone an Artist



SO MANY YEARS of false art appreciation have implanted the idea that artists are born and not made. The fact overlooked is that every child born is potentially an artist, but our wrong art education for years has been constantly "unmaking" artists. There is no valid reason why every person in our millions of inhabitants should not be an artist in the true sense of the word. So true an artist that no matter what his vocation might be, he would be a better farmer, plumber, merchant, doctor, lawyer, or president—a better citizen because of the finer senses developed by art to the beauties of his world and nature all around him, the Fine Art of Better Living. Never yet has there been a child that has not sensed beauty in the world around him and who has not reached for the stars, but how few have been encouraged and how many more have been barred from the kingdom of delight, discouraged by false ideas from a really rich life made possible through sensing color, the evening's fairy lights, the song of the morning's herald, or the simple roadside flowers. As we have grown in years we have lost the art of finding thrills over the little surprises that Nature has placed along our life road, which could make rainbows of our everyday duties instead of drab dramas of work and worry. Our natural childhood art sense was eliminated in our early education.

I have never been able to understand why the statement is constantly advanced that "of course everyone cannot become an artist, that therefore courses of art education should be divided into two types: one purely appreciative and the other of practice." That the one of appreciation will be toward developing an intelligent buying group to encourage the limited few real artists who will need support. Such an argument lacks foundation and is one based on a material, disparaging, thoughtless attitude, thinking not in spiritual terms but of barter and business, of which our country is surfeited. Of it, we have made such a fetish that men and women grow old and regretful for their years empty of natural, simple enjoyments, because of the constant quest only for gold and glory.

To those who can see art as a national need in every child's education taught by practice and experience, not as a flourish but a very necessary part of a balanced life education, to become an important part of a growing citizen's everyday life, there is every outlook of a happy fruition. Not art that is studied afar, touched with finger tips, learned only from the lantern slide or the cold type of book pages, but the actual doing, so that art can enter into every day's program for an age, making every day golden with beauty and rich through treasures revealed in all nature to the Anointed Eye.

The Creative Hands that grasp materials whether it be the stringed board, clay or stone, pen or paper, mud or flax, wood or iron and bring to mankind a creation of beauty and service, in music or poetry, color or form, is an artist, and attuned to the Creator.

In this simple Art Gospel, with Creative Hands, everyone is an Artist.

Pedro J. Bemón





**The FARMYARD GARDEN**  
MURAL PAINTING  
TULITA WESTFALL  
MONTEREY, CALIFORNIA





Courtesy of The Davis Press, Inc

**BLUE ROBINS**  
A Color Woodblock from Europe

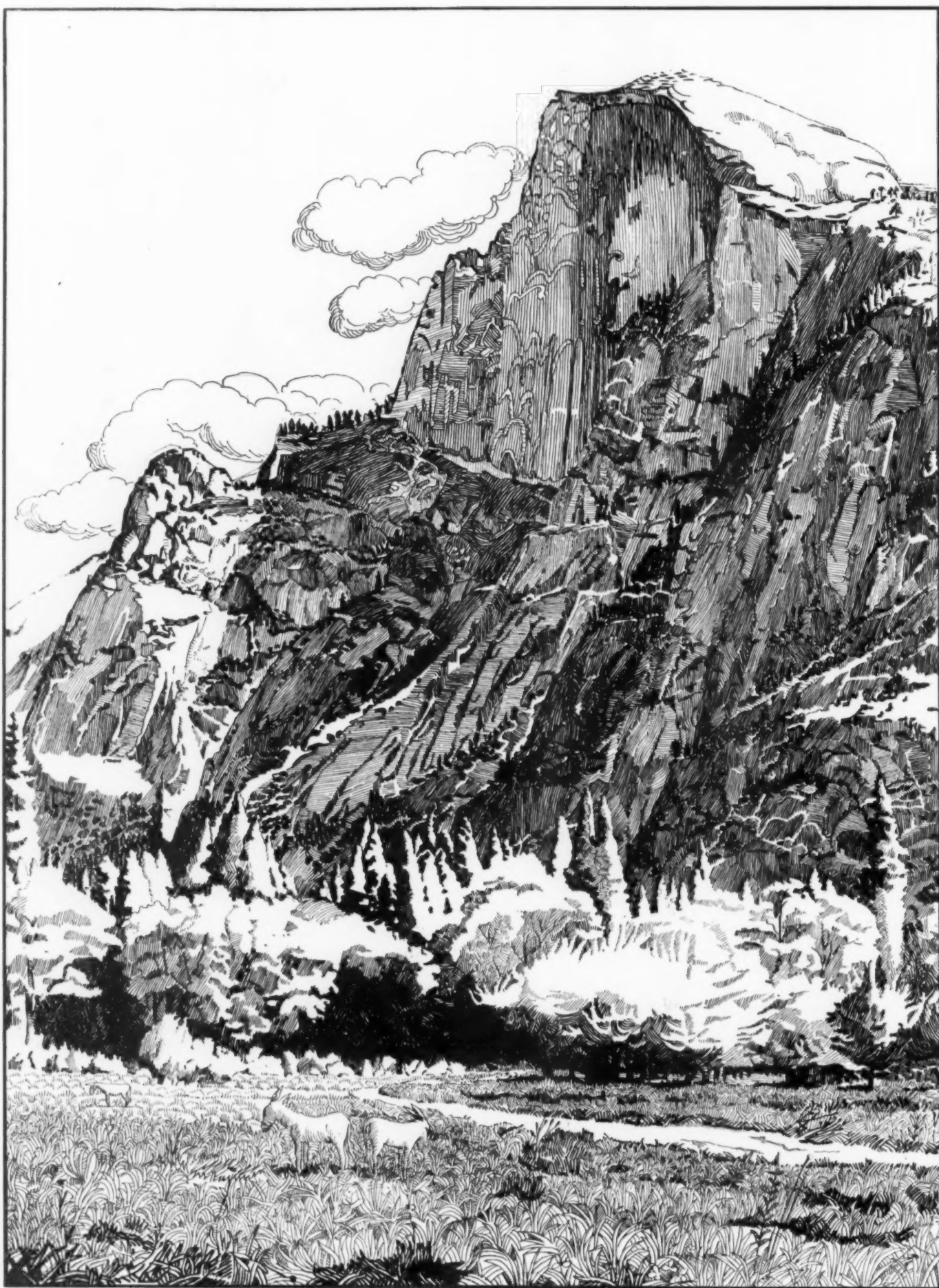




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Creative Hands are replacing Idle Hands in Art Education. "Learning by Doing" has been found to be the successful education throughout our country in the primary and secondary schools. The higher schools of education will soon also require application added to theory in art to make of art a subject really integrated with life's needs

Above: School children sketching from architecture at Carnegie Institute, Pittsburgh  
Below: Grade children sketching from paintings in Newark, N. J., Museum of Fine Arts

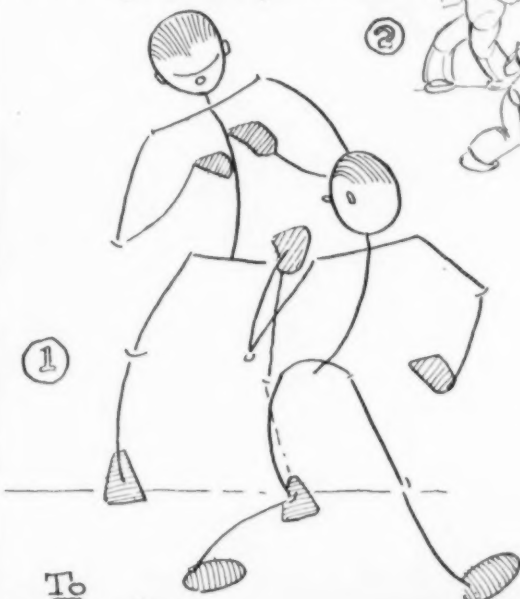


Half Dome, Yosemite Valley, an outdoor subject requiring the different surfaces of rock, foliage and grass expressed in pen and ink line, very successfully rendered by Tulita Westfall of Monterey, California. A decorative quality permeates all of Mrs. Westfall's work whether pen and ink or water colors, pencil or oil paint, always combined with fine draughtsmanship as shown in her color frontispiece in this number





# The Progress of A Slight Squabble.



To begin with — place your figures — using a method which might be like the urchin-punch way in ① — or the loose form way in ②. The latter, often gives more action because it is more elastic.



Whenever you tighten up — get a brush and throw some ink.



Keep working with your characters until you happen onto the strokes that give them personality — sparkle — "IT".



Now get some twists and opposing curves.

Draw sketchily, the entire set-up — as many times as you like. Swing at it — and keep relaxed. You may have to do considerable erasing but out of the maze of swing strokes — you'll get what you want.

Try it and see!



After you have the comic composed, and the action going — get to work on the details.

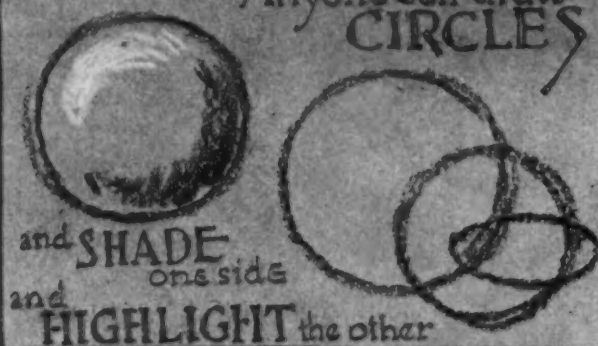


Cartooning need not be "careless drawing." It can be good drawing plus humor—clean fun, a subject of which much more could be used with boys in art teaching. Harriett Weaver has produced successful results with this subject in her school teaching, and her successful publication on "Cartooning" has been prepared to show how other art teachers may do likewise





Anyone can draw  
**CIRCLES**

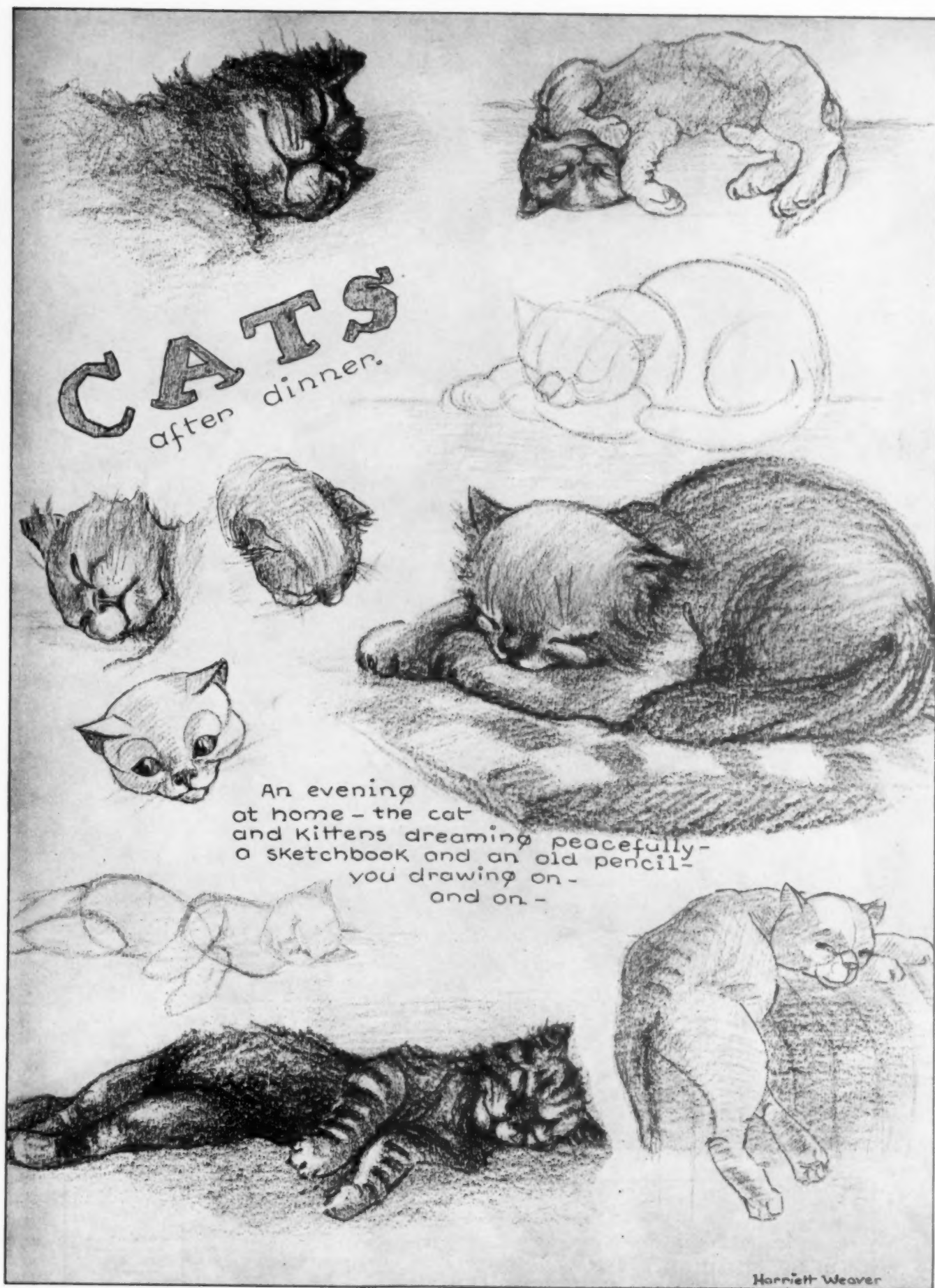


Circles and Animals  
always go together



Margot Lyon

The simple approach to drawing animals with high-lighted and shaded circles is illustrated on this page by Margot Lyon, Assistant Editor





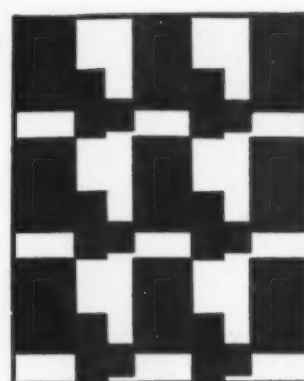
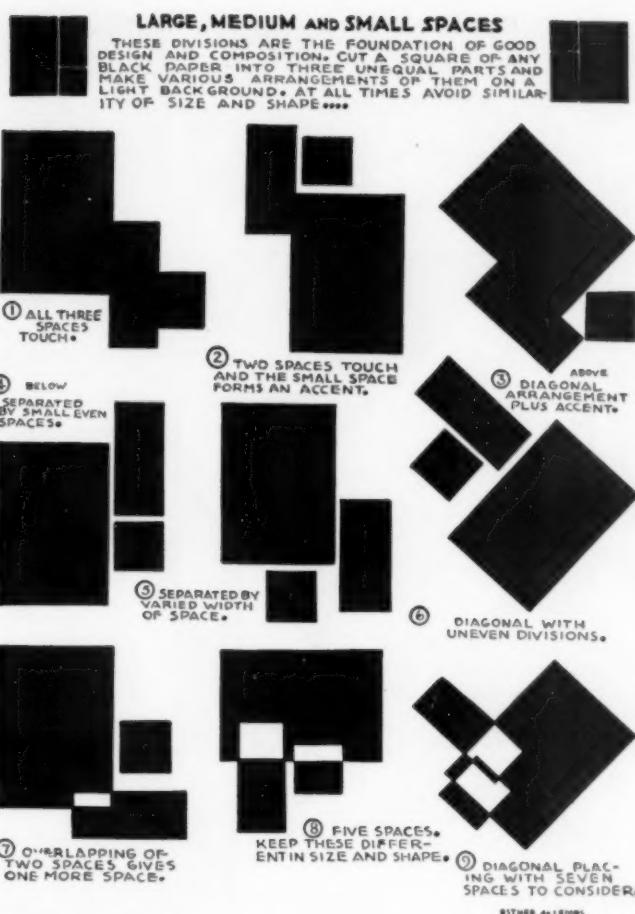


TO MAKE GESSO		PART ONE		PART TWO		FINISHING	
<b>PART 1</b> 10 Tablespoons of whiting mixed with water to a thick cream 8 Tablespoons of liquid glue <b>PART 2</b> 1 Tablespoon of varnish 3 Tablespoons of boiled linseed oil		<b>1</b> 10 Tablespoons whiting and water mixed to a thick cream	<b>2</b> Stir in 8 tablespoons of liquid glue	<b>3</b> Add 1 Tablespoon of varnish and 3 Tablespoons of boiled linseed oil	<b>4</b> Boil 10 minutes in double boiler	<b>a</b> Shellac	<b>b</b> Wax
<b>GESSO CRAFT</b> Outlines dripped with brush point Large sections filled with full brush		Flower Stem for use with Hair pin with Feather Quill Paper cone		<b>c</b> Polish		<b>d</b> Paper cone	

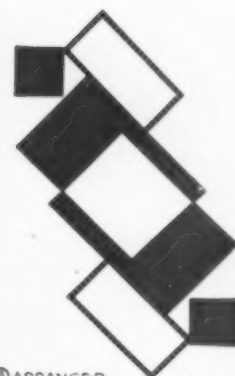
Gesso decorated boxes and chests by Esther deLemos with gesso formula and how to use it



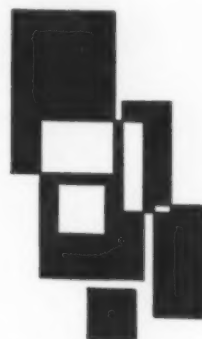




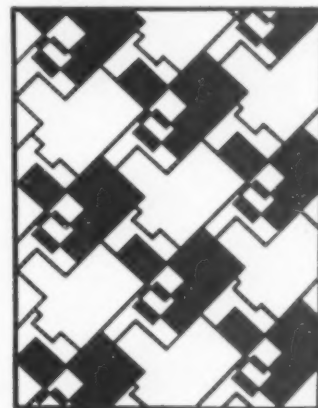
MOTIF ① FROM THE OPPOSITE PAGE USED AS AN ALLOVER PATTERN.



③ ARRANGED SO AS TO FORM A SYMMETRICAL MOTIF WITH TWO AREAS LEFT LIGHT.



ABOVE OVERLAPPING TWO OF MOTIFS ⑤ FORMS AN ASYMMETRIC SPOT.



RIGHT AN ALLOVER DIAGONALLY MOVING PATTERN ACHIEVED BY ALTERNATELY USING MOTIF ⑥ AND THE OUTLINE OF ITS SHAPE.

Since the publication of two pages on abstract design in last September's *School Arts* there have been many requests for continued pages by Esther deLemos. She has, therefore, left her professional designing long enough to draw the six following pages in simplified form adaptable to school teaching, each lesson including a page of application. To complete the entire set in this issue we have reproduced above the two pages from last September's *School Arts*

## FOUR LESSONS IN ABSTRACT DESIGN

ESTHER deLEMOs • • • Designer and Craftsman • • • Palo Alto, California

**T**HE object of these pages is to present a simple but applicable method by which elementary students in design may easily create simple designs of modern abstraction.

- One page of each set in this lesson is devoted to the application of these designs. The student, however, should be primarily concerned with the original two-dimensional motif before any attempt is made to apply it.

- As small, medium, and large spaces constitute all composition and design, let us then use these three divisions with which to start this design experiment. An unequally divided square offers as simple forms as are available, so have each student cut these divisions from paper, preferably dark, and arrange them on a light background. Each additional set of shapes should be of a different color or value, thereby clearly outlining each shape where overlapping is used and at the same time achieving color arrangement.

- When the student has acquainted himself with these three areas and can successfully achieve a design motif of good arrangement, let him add the diagonal divisions of a square, or triangles (Plate 2). Here we have used four divisions of the square, adding one more space with which to work. One should not attempt to use all the pieces now cut, but should

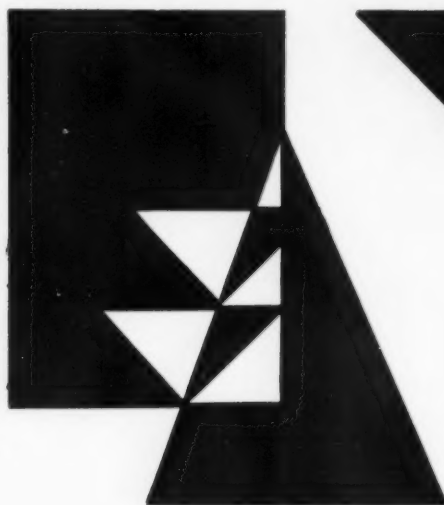
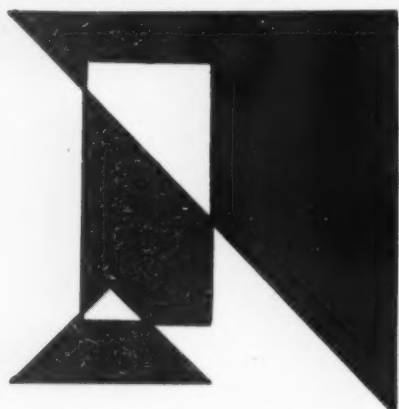
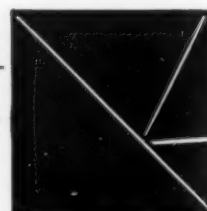
select those areas which to him have the fundamental contrast in shape and size (large, medium small) and present an opportunity for expressing one's own idea of a design.

- Plate 3 introduces the circle and by combining it with straight side shapes we obtain divisions of a circle. Plate 4 combines all the previous shapes used together. With all these divisions of space combined, overlapped, and patterned with texture it is possible to represent almost any conceivable form and yet by the use of the fundamental areas achieve an abstraction and design.

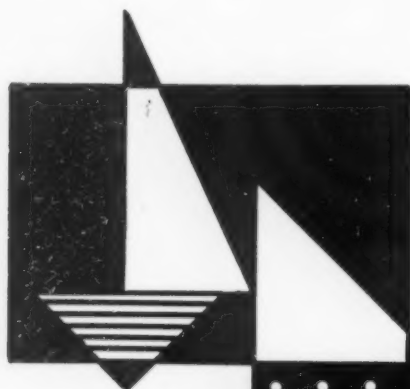
- In applying this design method to third dimensional objects whether it be a surface design or an object in the round, have the student bear in mind the fact that the same divisions are still necessary when adding further detail. When overlapping is used one must avoid similarity of shapes produced by doing so. One must avoid producing textures which blend to the same value; when more than one texture is used they should vary in value, producing light, medium, and dark, the equivalent of small, medium, and large. The motif should allow the same divisions when placed upon the object it is to decorate. Therefore, by bearing in mind large, medium, and small divisions of space a student may create till his heart is content but still retain good balance and proportion in his designs.



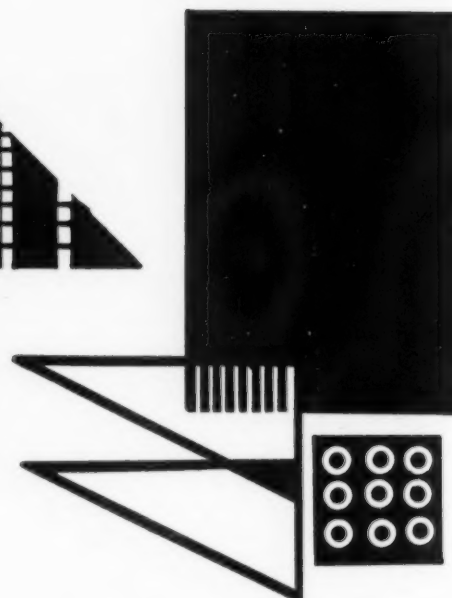
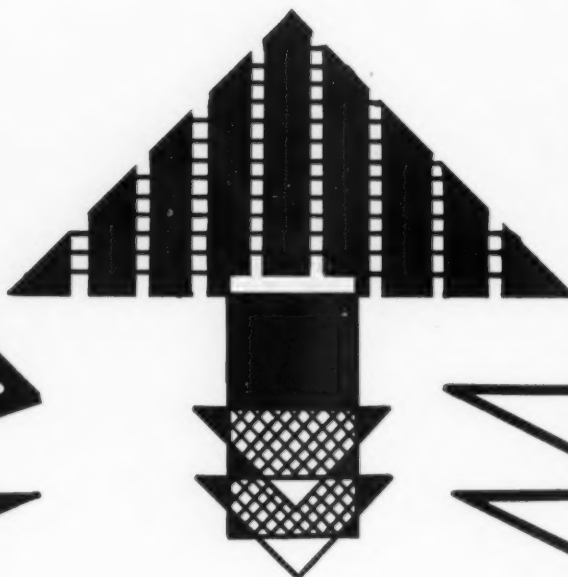
RECTANGULAR AND TRIANGULAR DIVISIONS OF SQUARES. CUT THESE DIVISIONS OF TWO DIFFERENT COLORED PAPERS AND BY ARRANGING AND REARRANGING CREATE VARIOUS DESIGNS. TRACE AROUND THE CUT PAPER SHAPES WHERE REPETITION IS DESIRED. ALL KINDS OF TEXTURE MAY BE USED AND CUT EDGES OFFER MEANS OF VARYING THE ORIGINAL FORMS. SEE HOW MANY FAMILIAR OBJECTS CAN BE DESIGNED FROM THESE SHAPES.



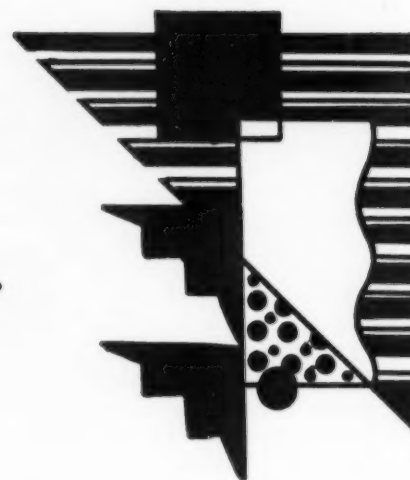
SIMPLE SHAPES, SMALL OVERLAP.



OVERLAP PLUS TEXTURE.

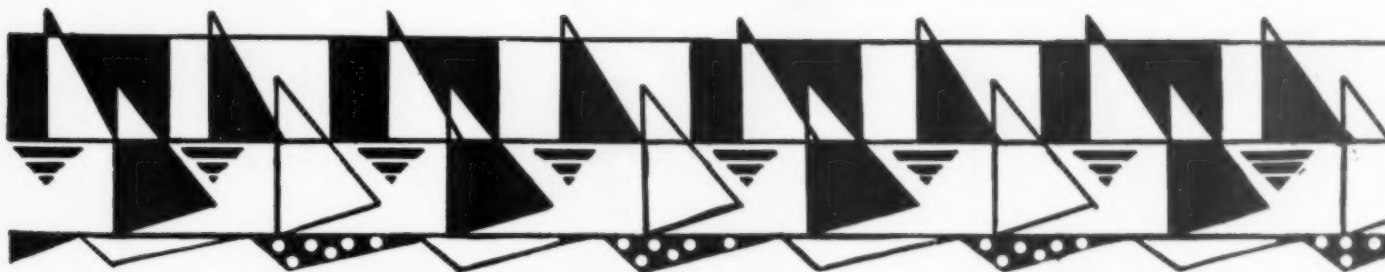


OVERLAP, TEXTURE AND VARIED EDGES.

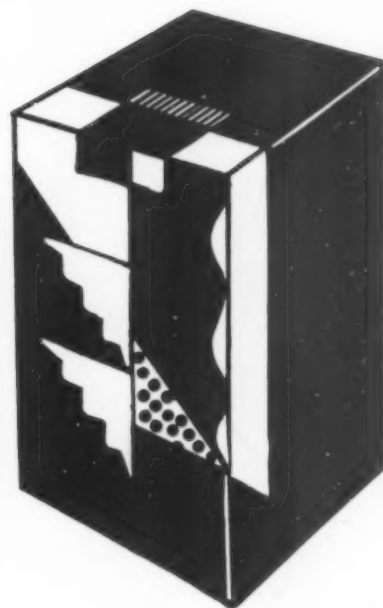
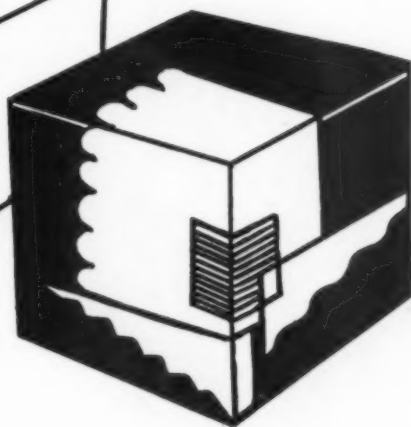
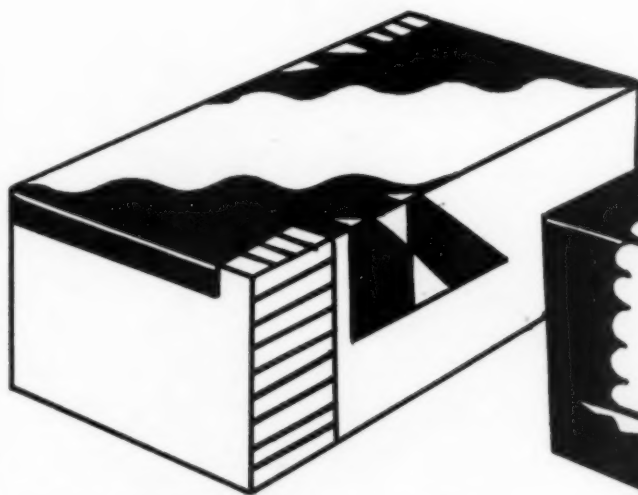
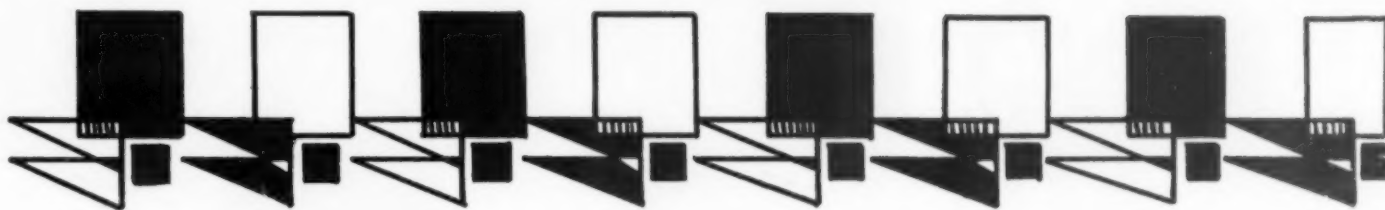
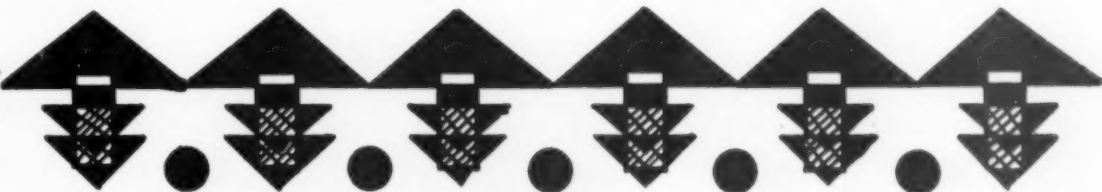




DESIGN MOTIFS ACHIEVED  
BY USING OPPOSITE SHAPES  
AS A BASE FOR FAMILIAR  
OBJECTS.



REPETITION OF OP-  
POSITE MOTIFS CAN  
FORM INTERESTING  
BORDERS.

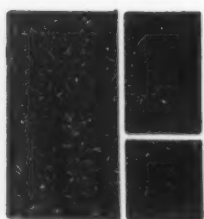


THIS TYPE OF DESIGN MOTIF  
IS ADAPTABLE TO THIRD  
DIMENSIONAL APPLICATION.

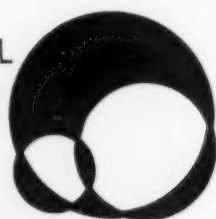
PLATE 2 — APPLICATION

Esther de Lemos

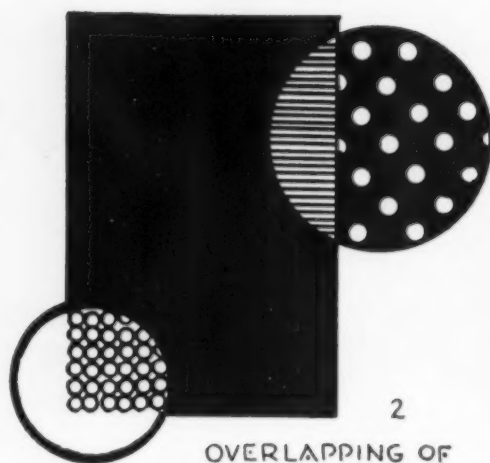
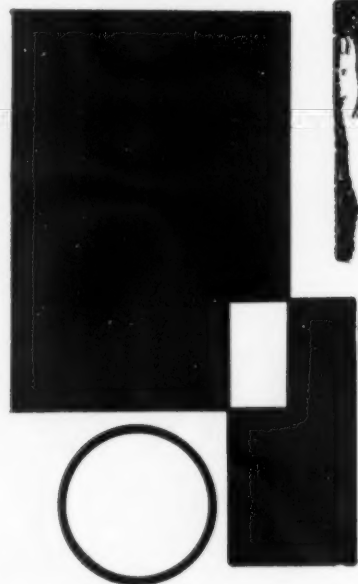
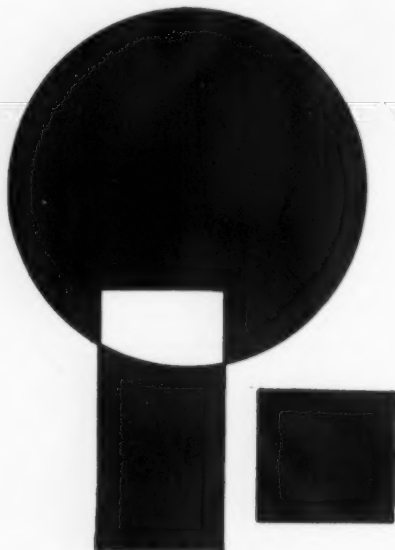




THE LARGE, MEDIUM AND SMALL DIVISIONS OF A SQUARE COMBINED WITH LARGE, MEDIUM AND SMALL DIVISIONS OF A CIRCLE. CUT THESE DIVISIONS FROM DARK PAPER. PAINT TEXTURE AND CUT EDGES WITH SCISSORS. THESE STEPS GIVE A WIDE SCOPE FOR CREATIVE ABILITY.

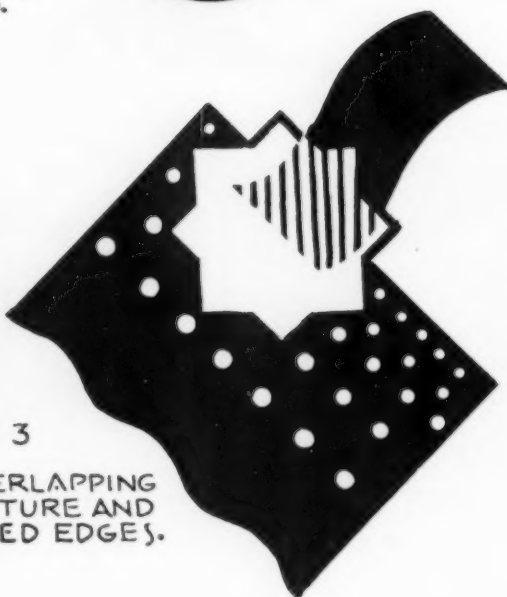
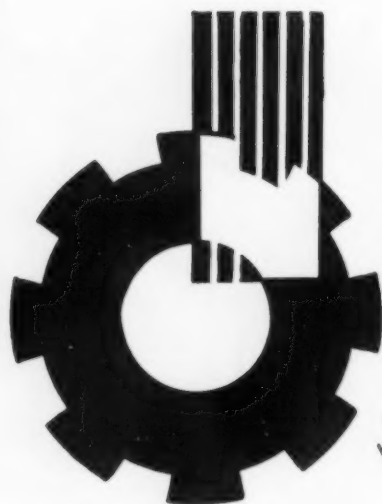
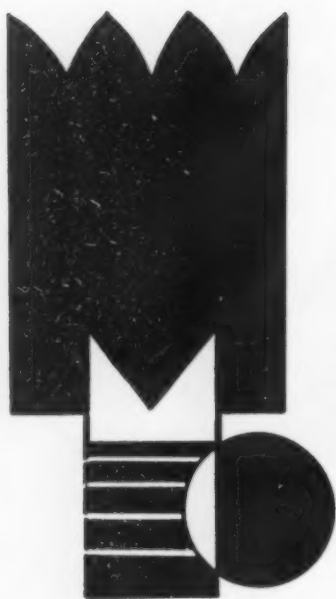
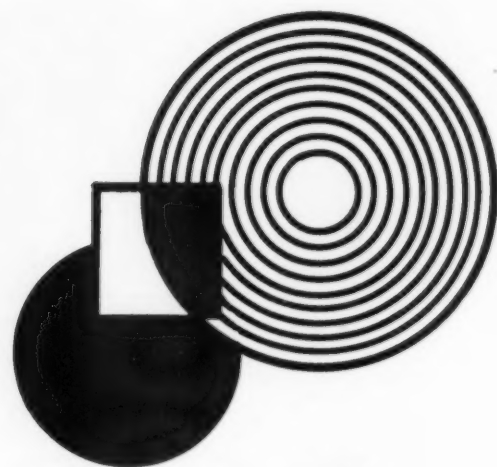


①  
BASIC  
SHAPES  
WITH SMALL  
OVERLAP



2

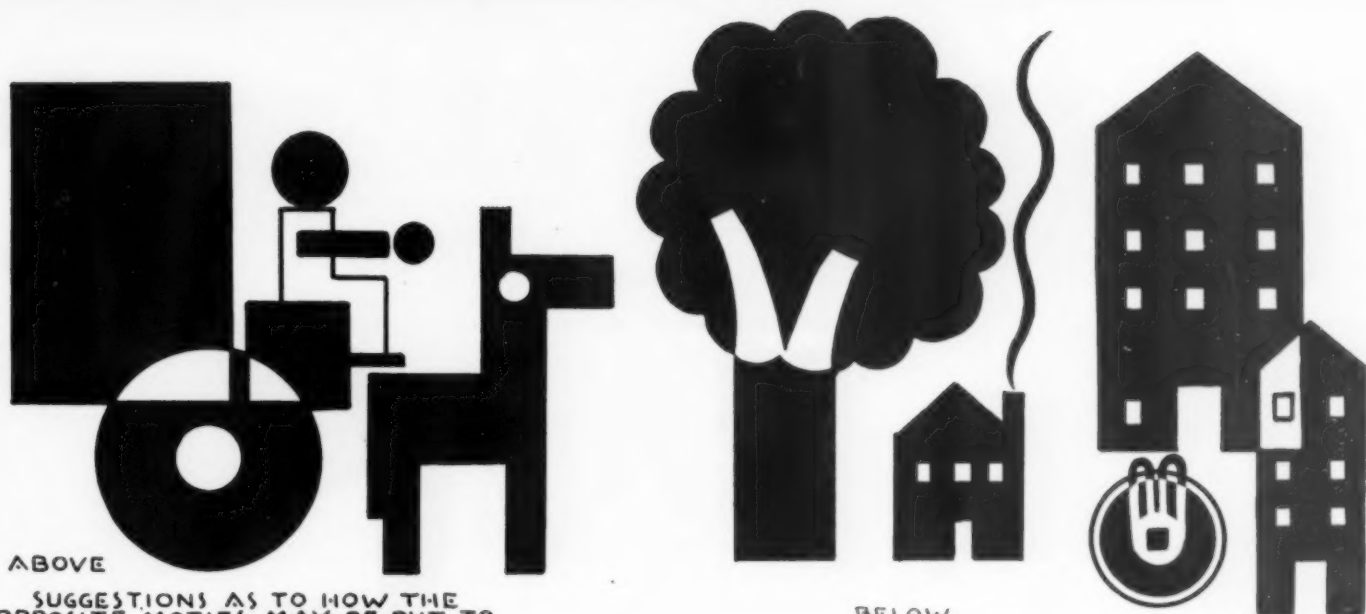
OVERLAPPING OF  
FORMS WITH TEXTURE  
APPLIED.



3

OVERLAPPING  
TEXTURE AND  
VARIED EDGES.

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ABOVE

SUGGESTIONS AS TO HOW THE OPPOSITE MOTIFS MAY BE PUT TO USE IN THE PRIMARY GRADES.

BELOW

SUGGESTIONS FOR APPLICATION TO ELEMENTARY DESIGN PROBLEMS.



POSTER

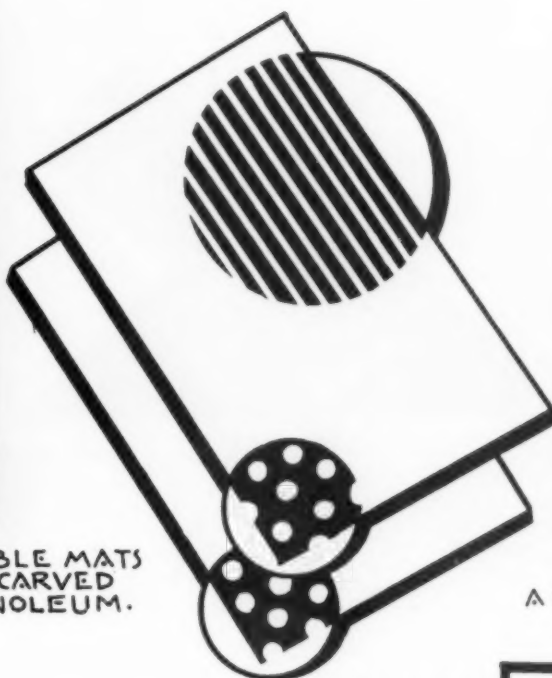


TABLE MATS OF CARVED LINOLEUM.



A BOOK COVER

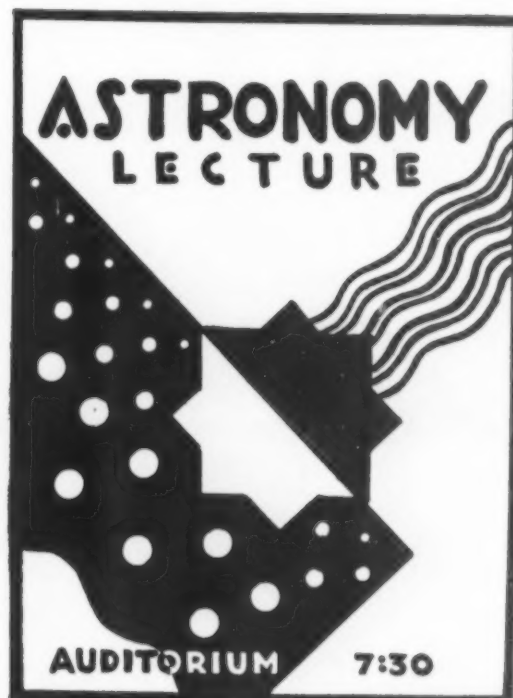


BEND THESE PIECES BACK AND TACK TO WALL.



A POSTER

A WOODEN SIGN.

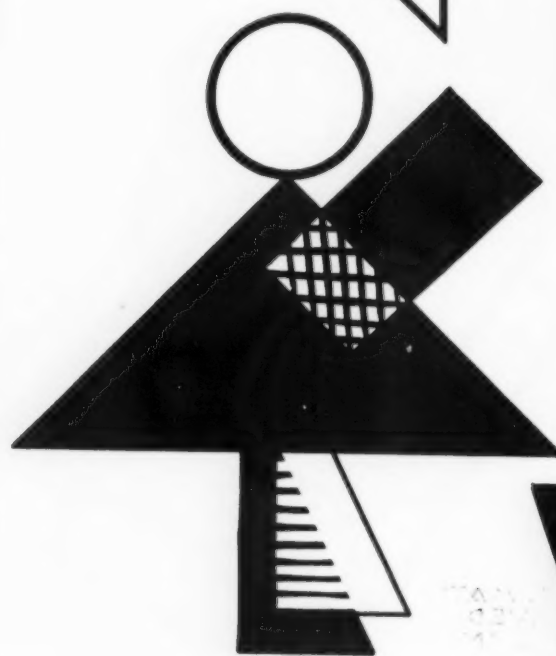
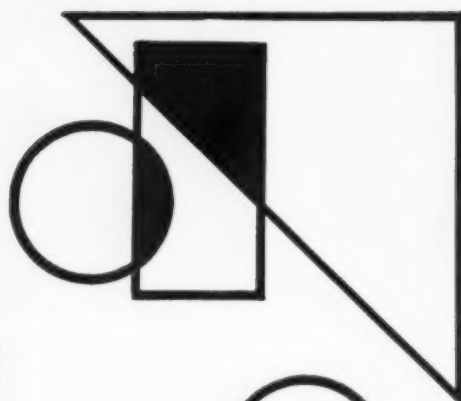


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A LIGHT FIXTURE. USE A SECTION OF A PASTEBOARD BOX FOR THE FRAME AND PASTE COLORED TISSUE WITHIN IT.



RECTANGULAR, TRIANGULAR AND CIRCULAR AREAS GIVE UNLIMITED POSSIBILITIES AS FOUNDATION FOR ORIGINAL DESIGNS. WORK FOR WIDE VARIATION OF TEXTURE AND SPACE ARRANGEMENT.

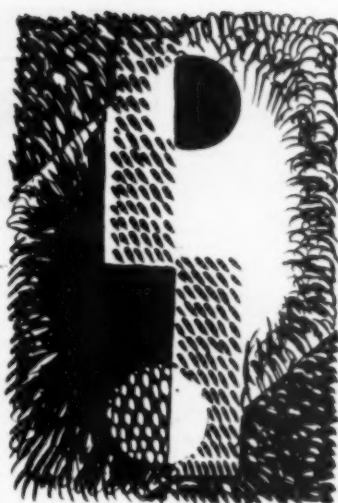


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RUGS



INLAID DOOR PANELS

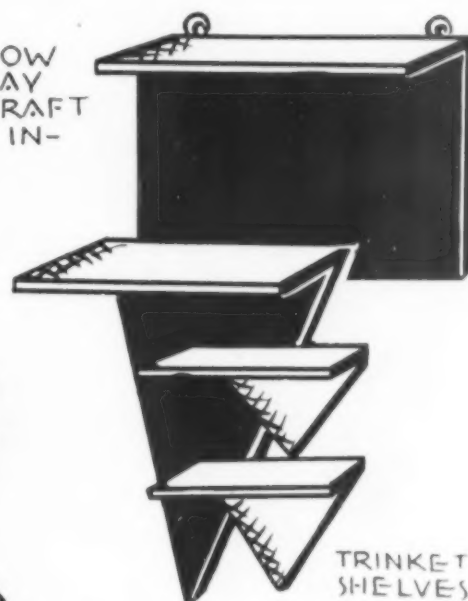
SUGGESTIONS AS TO HOW  
THE OPPOSITE MOTIFS MAY  
SUGGEST DESIGNS FOR CRAFT  
WORK OR A PROBLEM IN IN-  
DUSTRIAL DESIGN.



A METAL  
CANDLE SCONCE



FIRE CLAY  
FIGURINE



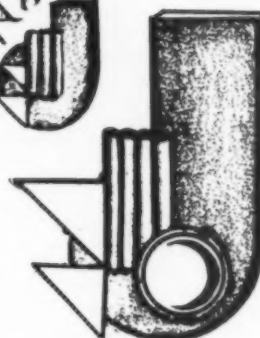
TRINKET  
SHELVES



A TABLE  
LAMP WITH  
WOODEN OR  
POTTERY BASE



DESIGNS  
FOR  
JEWELRY

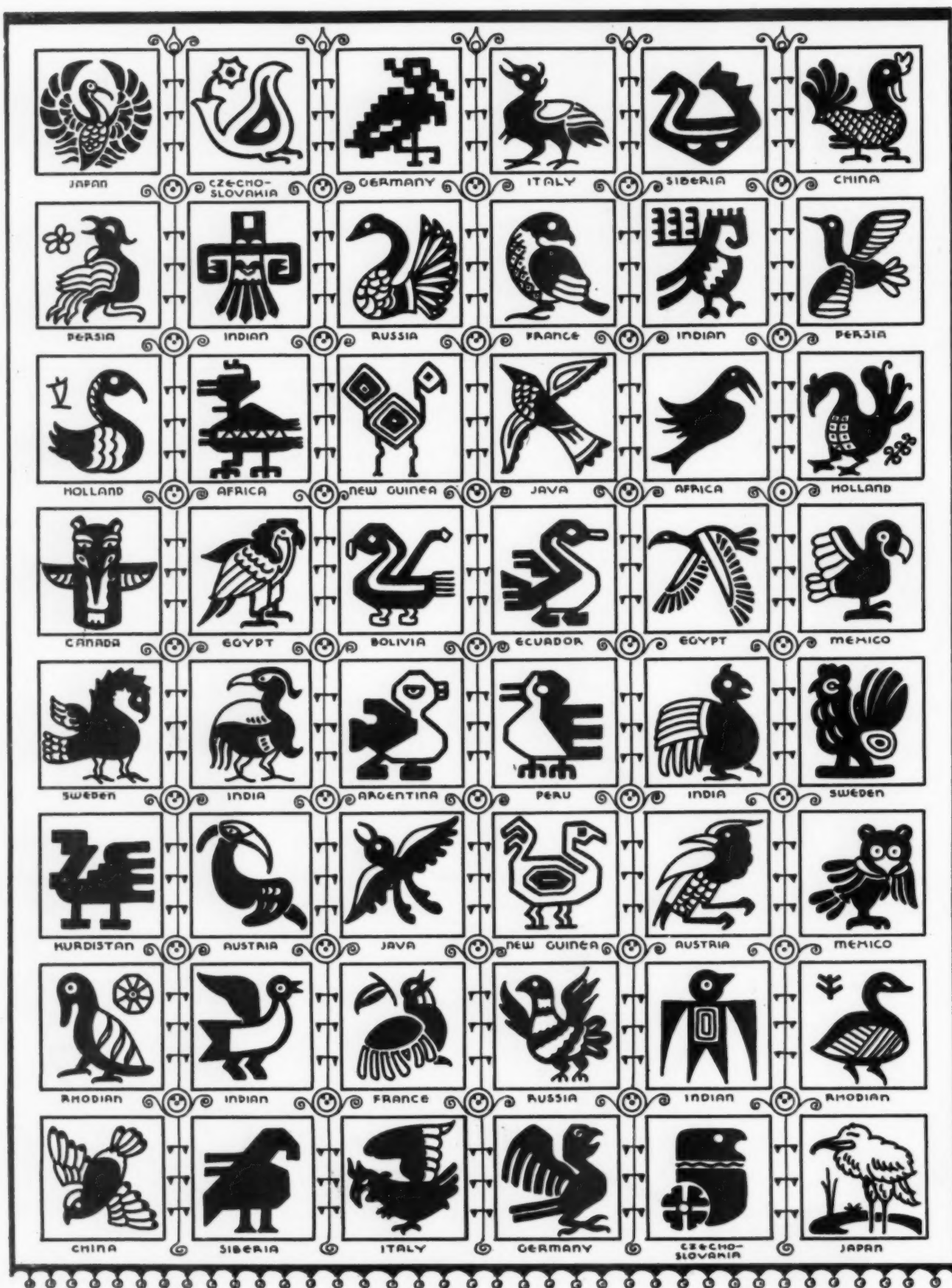


EAR AND  
DRESS  
CLIPS



PENDANT.

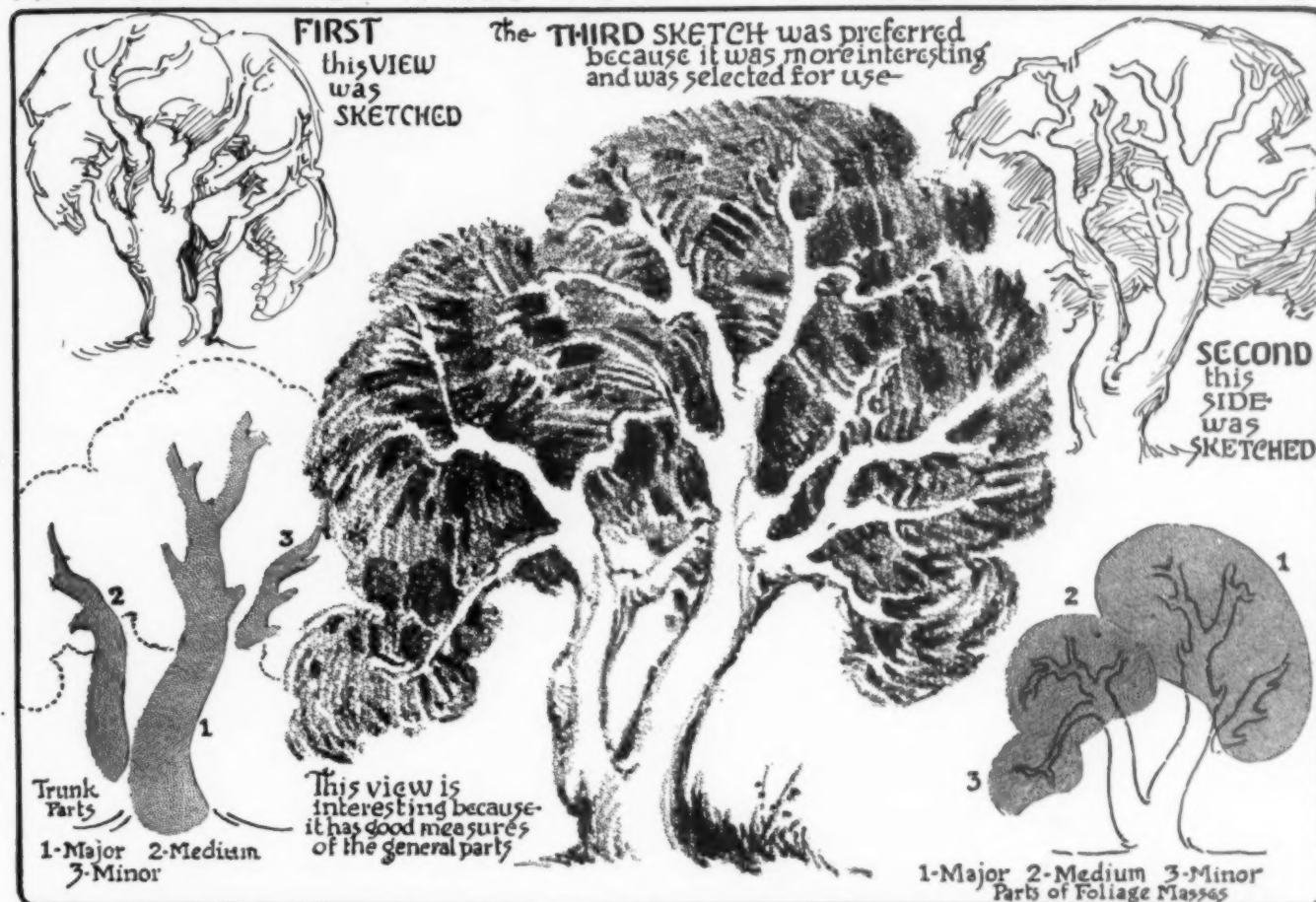
© Esther de Lemos



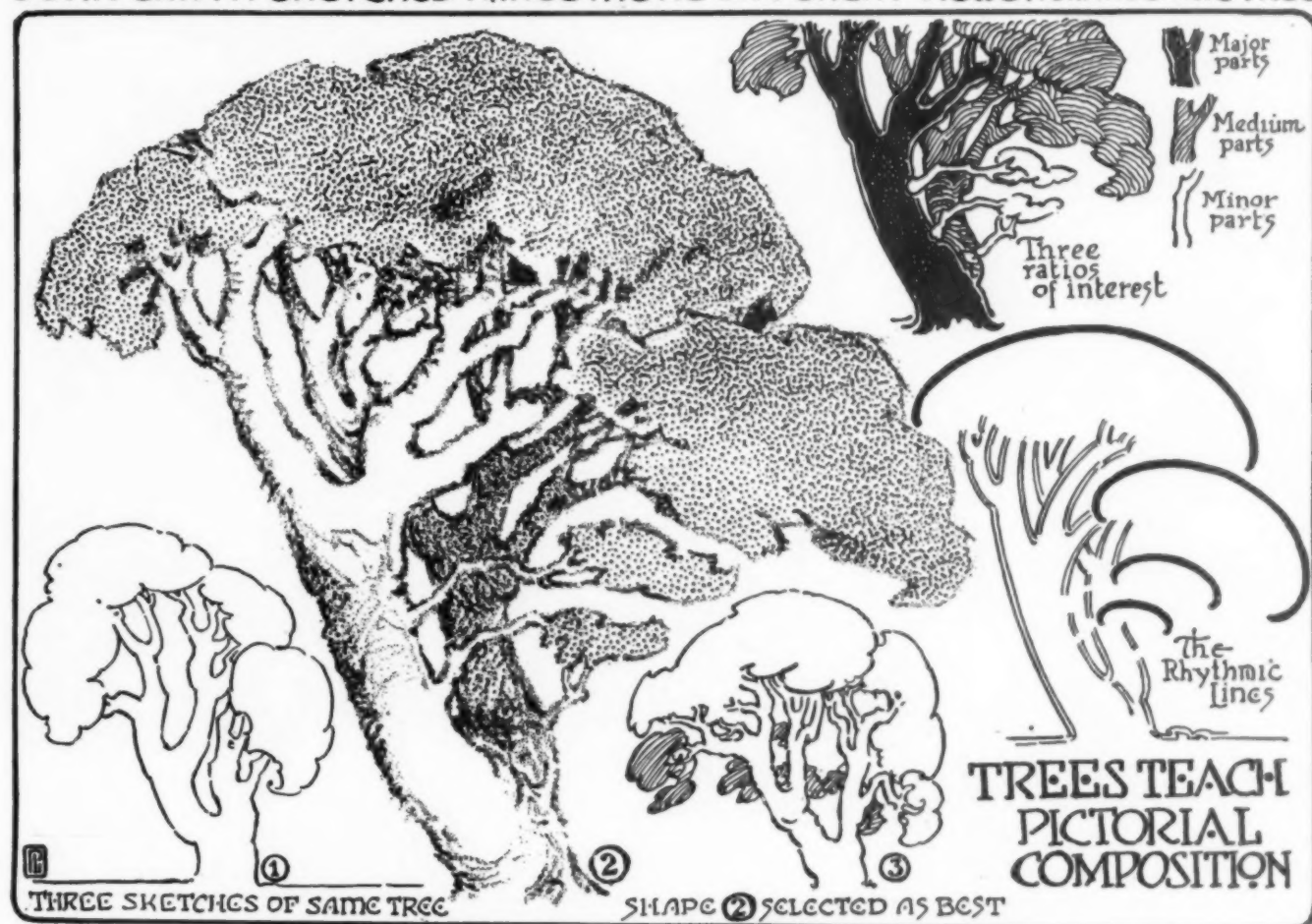
The use of birds in design selected by pupils from historic design sources and drawn to compose well within a square space. The entire designs made by individual pupils and arranged upon a textile hanging for wall decoration. This idea is well worth being used for many projects of varying subjects in schoolroom art. From a project received from Indianapolis schools done when Florence Fitch was Director of Public School Art Education



# MARY JONES MADE THREE SKETCHES from the OAK on the HILLSIDE-



# JOHN SMITH SKETCHED THREE MORE DIFFERENT VIEWS from the SAME TREE







SPACE  
DESIGNING



MARY  
COMPOSED  
the TREE  
into different  
SPACES



PRACTICAL ART  
INCLUDES DESIGNING  
TO FIT ANY SPACE



PAGE HEADINGS NEED TO BE  
ELONGATED. BOOK DESIGNERS  
NEED BE VERSATILE and INVENTIVE



Book  
Plate

COMPOSITION



OAK HILL CLUB

Emblem  
Sticker

JOIN FOUND  
DIFFERENT  
TREE PARTS  
for FILLING—  
VARYING SPACES



Folder  
Cover

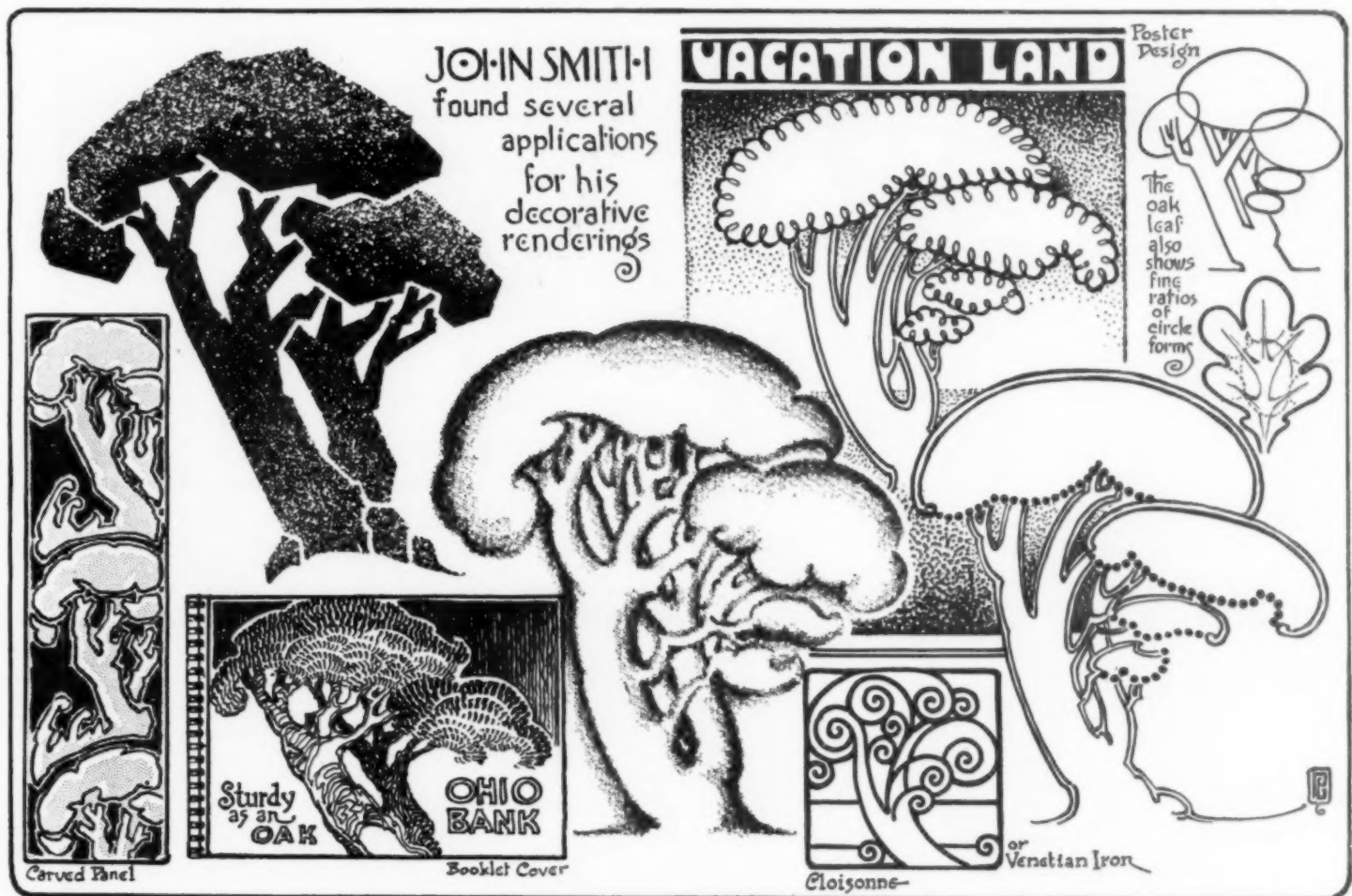
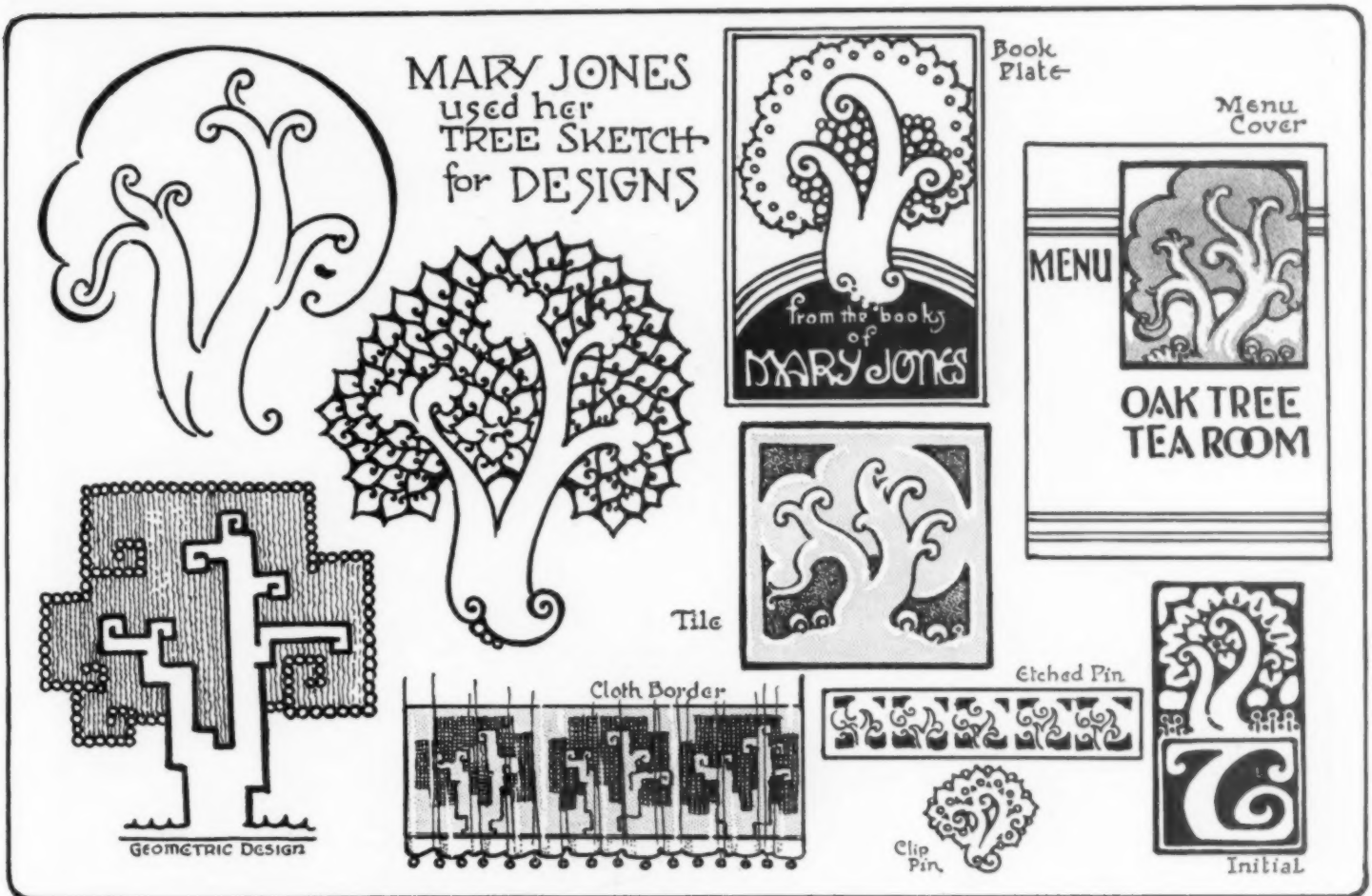


Book  
Jacket

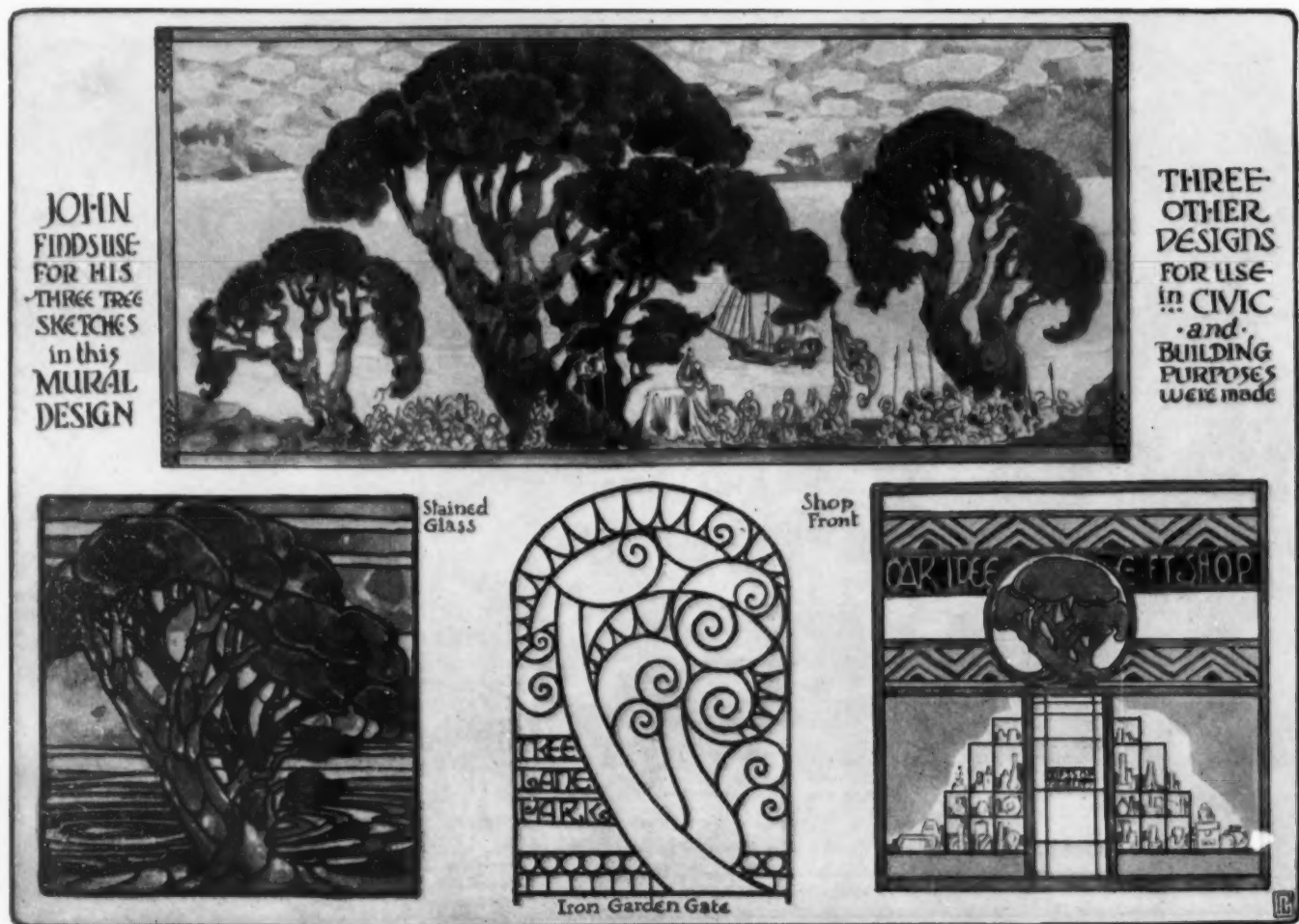
The same tree can supply many parts  
for pictorial or decorative design use  
Two right angle paper finders will simplify finding



The forty-seven different tree forms and motifs developed by Mary and John from the one oak on the hillside emphasize the wealth of art incentives that may be found in nature subjects if the enthusiastic student or the inspiring teacher will delve a little below the surface of Nature's library







To apply art is to bring it to its ultimate purpose. To interpret it into motifs correlated to its use is one of art's greatest creative avenues. Vocational art is valuable if it teaches how to design a table worth five hundred dollars from twenty dollars worth of wood. Without a knowledge of art principles the table may not be worth ten dollars—a loss of material and time. Proper decorative design knowledge is industrial art's greatest ally. Crafts become of little permanent value without it.





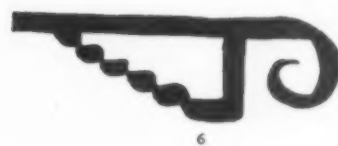
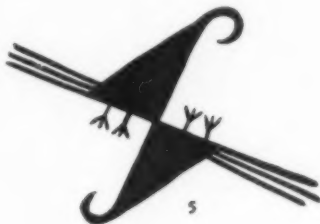
Interlocking coil designs that may represent steps in bird design



Graphic bird design with interlocking coil



Bird designs with part of coil retained



Design used on bowl exterior



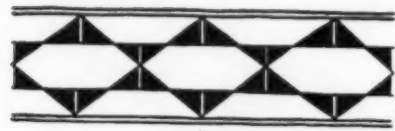
Design from a bowl interior



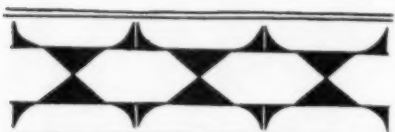
Forms found on polychrome pottery



a



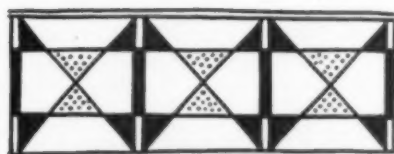
b



c



d



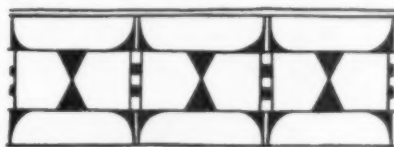
e



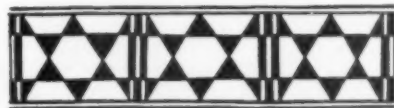
f



g



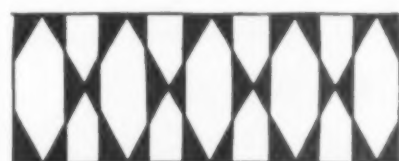
h



i



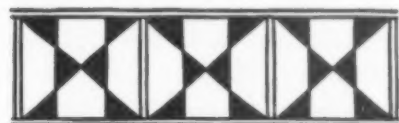
j



k



l



m



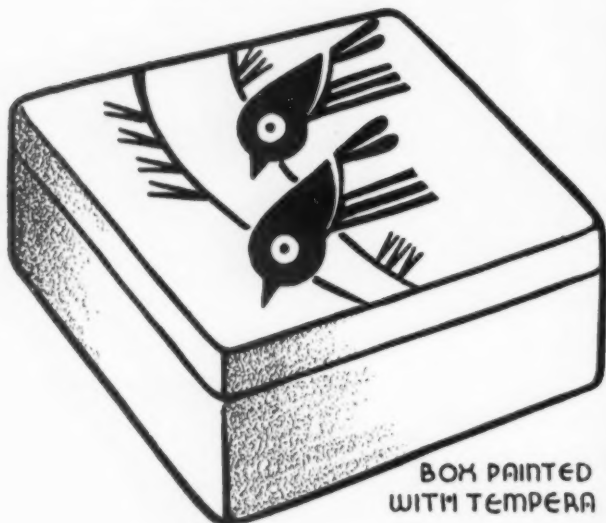
n

The bird designs above from the book, "The Rain Bird" by Dr. Mera of Santa Fe, illustrates the evolution of the bird motif from the interlocking coil design

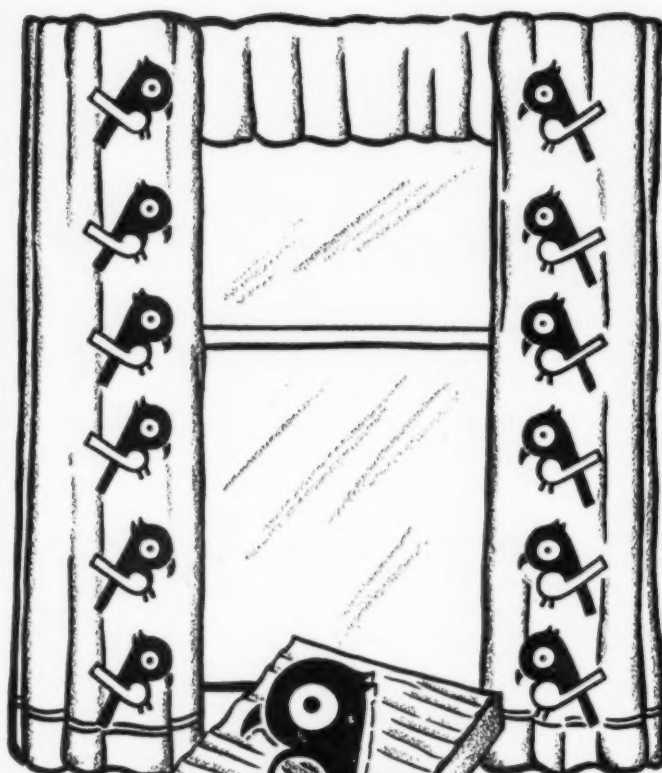
These pottery border designs from Kenneth Chapman's new book on San Domingo Indian Pueblo Pottery Designs illustrate only a small number of the triangle used motif or zig-zag line produced by the Indian artists

# APPLIED BIRD DESIGNS.

BIRDS ARE A FINE  
SUBJECT FOR THE  
DESIGN CLASS...

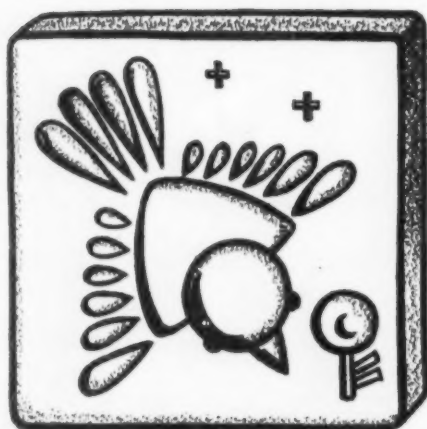


BOX PAINTED  
WITH TEMPERA



BLOCK PRINTED  
CURTAINS

BLOCK IN  
RELIEF



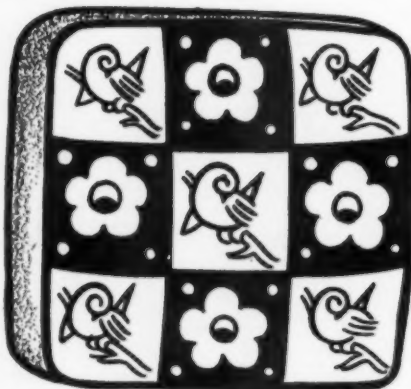
CEMENT TILE



CARVED  
BOOKEND..



WALL HANGING



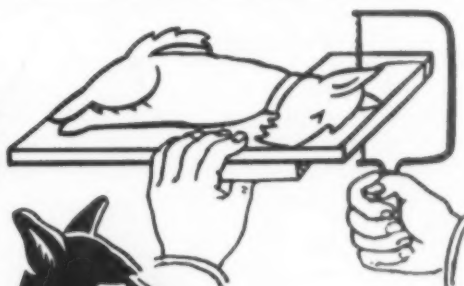
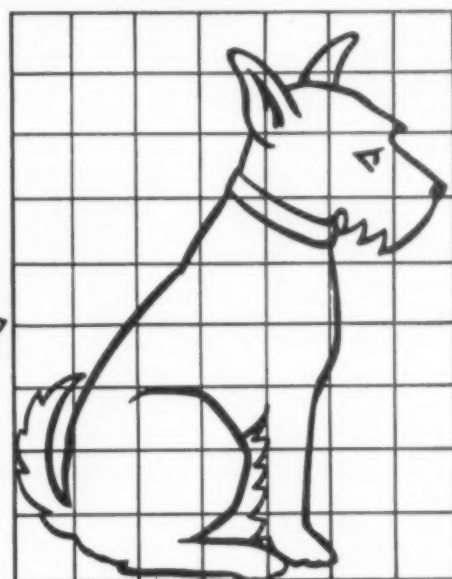
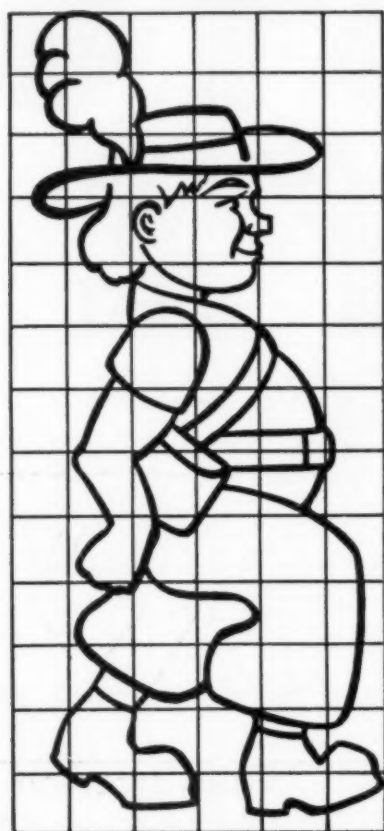
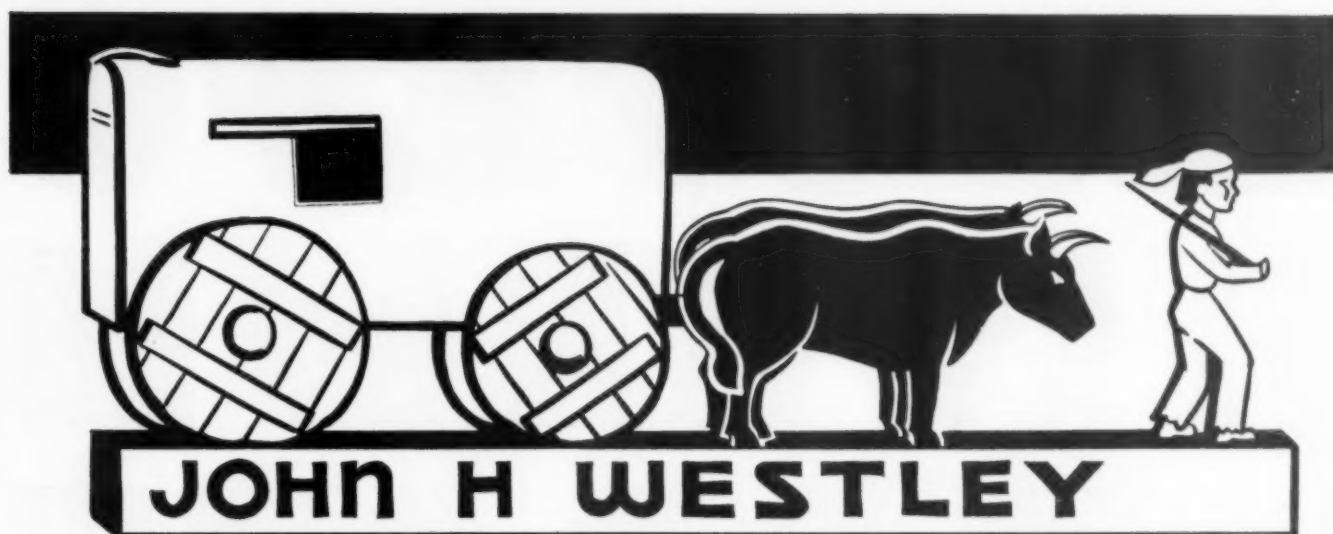
CUSHION



FLOWER  
STICKS.

The bird in design and its possible application to home interiors. Designed and drawn by School Arts art staff





June  
1939  
347

Changing the rural mail-box to a more picturesque necessity. We believe in more picturesque road signs, why not mail boxes also. This page by Gordon deLemos of Palo Alto, California



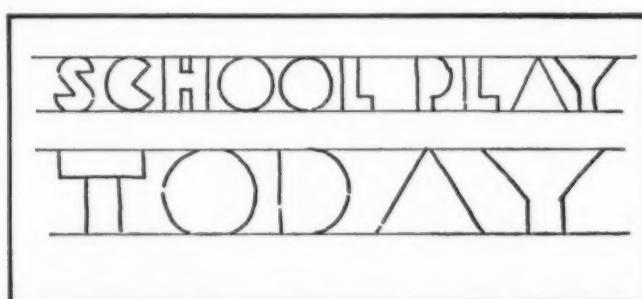
**A B C D E F G**  
**H I J K L M N**  
**O P Q R S T U**  
**V W X Y Z**



ATTRACTIVE ALPHABET for YOUR ART CLASS



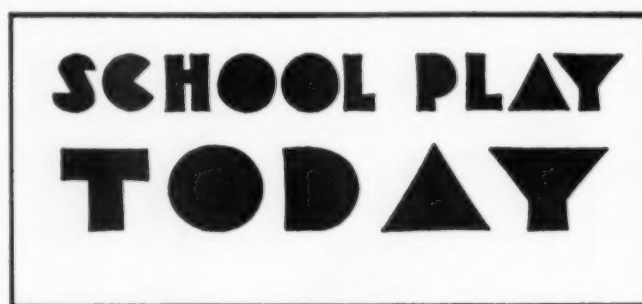
BLOCK OUT ROUGHLY WITH PENCIL



RULE LINES and FINISH BLOCKING



OUTLINE WITH BRUSH OR PEN • • • FILL IN and FRASE PENCIL • • •



Lettering adaptable to school posters and bulletins. A letter that is easily read on the run and one that may be done rapidly and easily. Page by *School Arts* art staff



A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z

SMARTY

① FIRST MAKE ROUGH PENCIL LAYOUT TO GET RIGHT SPACING

SMARTY

② LINES RULED & LETTERS LAID OUT DOUBLE STROKE USING PENCIL

SMARTY

③ FOR MORE FINISHED LAYOUT USE T-SQUARE, COMPASS, TRIANGLE & PENCIL

SMARTY

④ START TO INK • USE RULING PEN & T-SQUARE • HORIZONTAL LINES FIRST

SMARTY

⑤ DO VERTICAL LINES WITH TRIANGLE & T-SQUARE • INK COMPASS FOR CIRCLES

SMARTY

⑥ TO FINISH FILL IN WITH BRUSH & ERASE • TOUCH UP WITH WHITE TEMPERA

THE ABOVE METHOD IS USED BY COMMERCIAL ARTIST FOR FINE LETTERING ..

An alphabet unique in style, done with a dash and circle, for use in commercial art or wherever a smart new quality is expressed. The steps for letter spacing have also been added by *School Arts* art staff

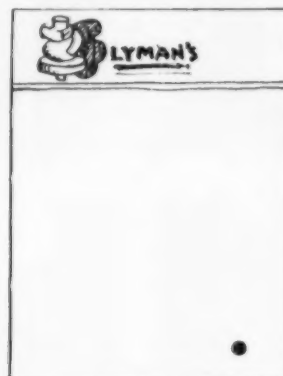
## ORDER

FOR BUSINESS CARD  
DONE IN LINE CUT  
SIZE 2" x 3 1/2"  
SUBMIT 2 LAYOUTS  
ILLUSTRATION

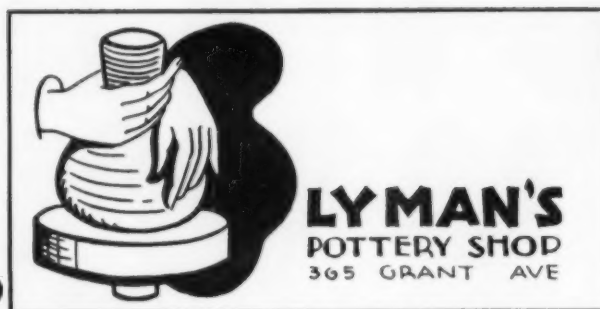
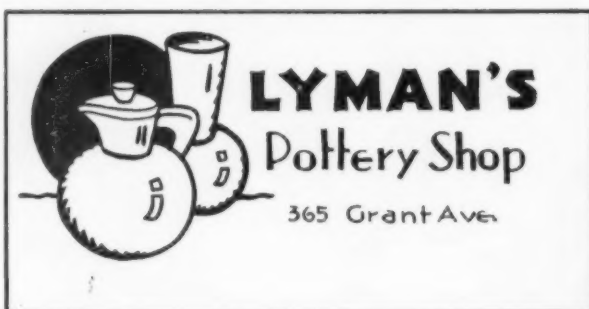
## COPY

LYMAN'S POTTERY SHOP  
365 GRANT AVE.

ORDERS SUCH AS THE ONE  
ABOVE ARE USUALLY  
CARRIED OUT IN THE  
FOLLOWING WAY...

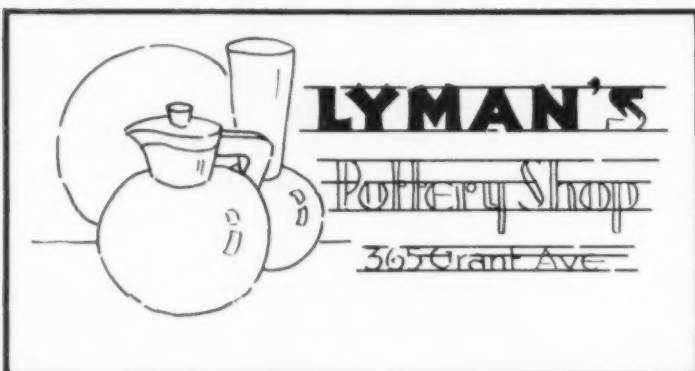


- ① FIRST A NUMBER OF THOUGHT  
SKETCHES ARE MADE TO GET IDEAS



②

AFTER DECIDING ON ONE OR TWO IDEAS THE LAYOUTS ARE MADE. THESE  
ARE MADE ACTUAL SIZE IN COLOR SCHEME TO BE USED

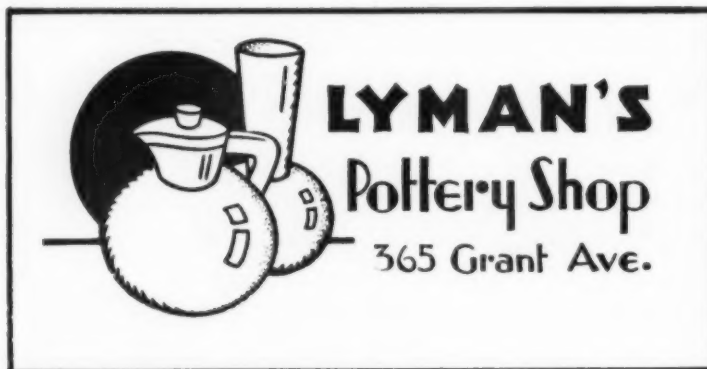


③

THE LAYOUTS ARE  
SUBMITTED TO THE  
CUSTOMER FOR HIS  
APPROVAL  
THE PICTURE AT THE  
LEFT SHOWS THE  
ONE SELECTED BY  
CUSTOMER. LAID  
OUT IN PENCIL AND  
PARTLY INKED ....

DRAWINGS OF THIS  
TYPE ARE USUALLY  
MADE ON BRISTOL  
BOARD 2 TIMES AS  
LARGE AS FINISHED  
CARD TO ALLOW FOR  
REDUCTION.  
ON THE RIGHT IS THE  
FINISHED DRAWING

④



A sample order as received at the commercial art studio and the way the order for card and stationery design is worked out. In this instance a design and engraving was planned so that the one engraving could be used for the card, letterhead, billhead and envelopes. Economical ideas in art work and illustration methods are important knowledge these days for the successful commercial artist

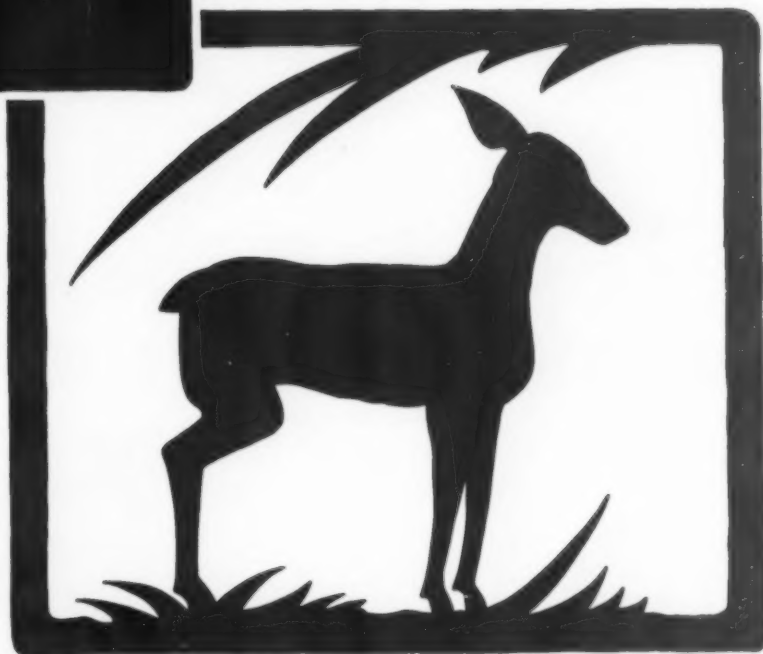




WHITE LINE BLOCKS ARE EASILY MADE and PRODUCE VERY ATTRACTIVE PRINTS  
BELOW IS SHOWN ALL-OVER DESIGN MADE BY REPEATED PRINTING...



SILHOUETTES MAKE VERY STRIKING BLOCK PRINTS  
THE ABOVE REPEAT DESIGN IS MODERN and SIMPLE TO DO ...



## NATURE STUDY BLOCK PRINTS



LEAVE OUT SMALL DETAILS  
DRAW PICTURE



TRACE ONTO BLOCK



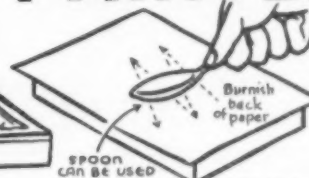
LINOLEUM BLOCK

CARVE WITH TOOL or KNIFE



KEEP HANDS IN BACK OF TOOL

INK BLOCK



SPOON CAN BE USED

PRINT PICTURE

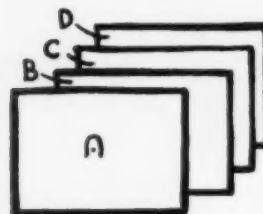
A simplified method for block printing, either white line subject or silhouette form, shown on this page by Gordon deLemos, artist-designer



PLAN DESIGN



MAKE COLOR SKETCH



CUT 4 PIECES OF CARDBOARD SIZE OF DESIGN



TRACE DESIGN ONTO A-B-C-D



## TWO COLOR" CARDBOARD PRINTS



CUT OUT KEY BLOCK ON -A-



KEY BLOCK

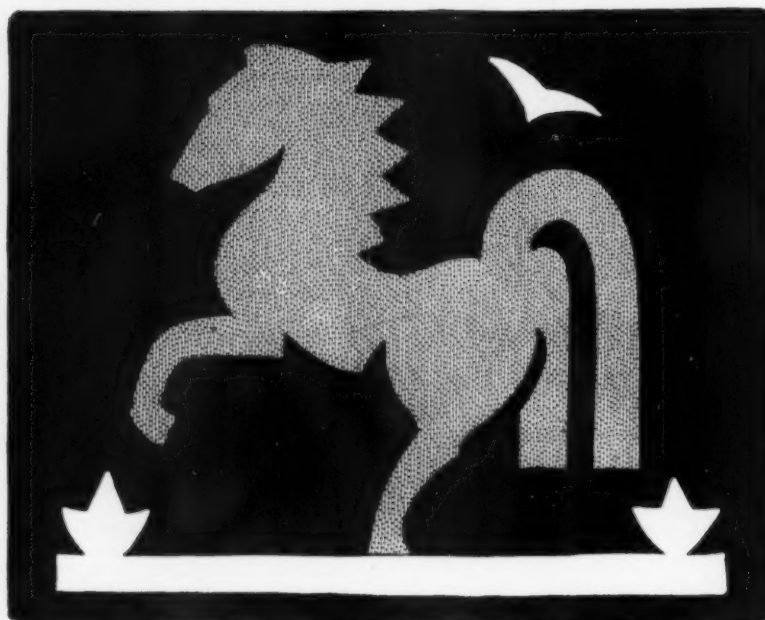


GLUE TO -B- & LET IT SET



CUT OUT SECOND COLOR FROM -C- & GLUE TO -D-

AFTER BLOCKS ARE COMPLETED THEY ARE SHELLACKED & PRINTED IN THE USUAL "TWO COLOR" BLOCKPRINTING MANNER..





# SIMPLIFIED BLUEPRINTING of PLANT LIFE



Plant is arranged over blue print paper in dim light

Thumb tack in extra margin space to keep paper flat

Expose in sunlight 1 or 2 minutes to print pattern

Immerse print in bucket or tub of water to develop print

Leave print in water for half hour then remove, dry and press

Glass over plant with rocks on glass corner to press plant

Plants on paper with half glass to press in water

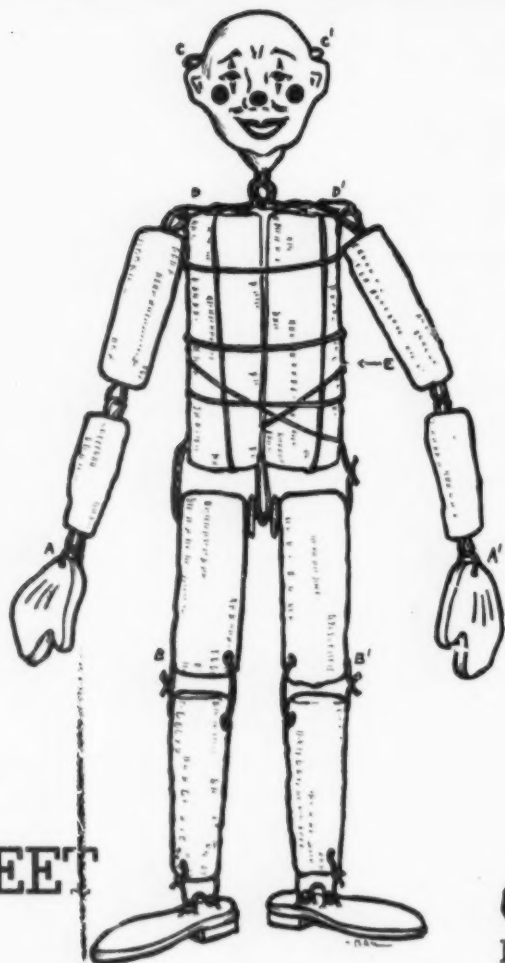
A piece of paper used for paper





# GRADE HELPS

from Grade Teachers everywhere ..



MEET



## CORNELIUS BING COBB

MARION A. ALLEN, McKinley School, Alton, Illinois



AN IMAGE of a corncob pipe bowl floated idly through my mind—hesitated and passed slowly on. Presently, on the return trip, it paused a little longer—bringing along this time several others varying in size and length. Before my eyes they gradually found their places and took on the guise of an animated corncob marionette.

● In a surprisingly short time and incurring very little expense, Cornelius Bing Cobb came into being. The chief concern was to make a marionette entailing very little expense yet one which would be quite active. The corncobs should prove to be little or no expense in a section where corn is raised. Feed stores which grind their own feeds would be a likely source.

● To prepare the cobs, shave the roughest part off with a knife, then cut them into the lengths desired for the various sections of the body. These pieces are fastened together, as shown in the drawing, with stovepipe wire or any medium weight wire (preferably not copper which is not so durable as some other kinds). The soft, pithy center of the cobs allows a wire to be run through it. The two pieces of cob forming the torso are wired together. The ends of a wire, running down through the center of one and up the other, form a loop at the top to which the head is fastened. By interlocking loops of wire at the ends of each piece, the arm sections are joined together.

● This method was not quite so satisfactory for the legs as they were inclined to turn around. By making a hole from side to side through the ends of the leg sections and joining them with a loop

of heavy cord, they can be made to point toward the front. The cord fastening the legs to the torso runs through a button on each side of a loop of wire between the legs to keep them from hanging too closely together.

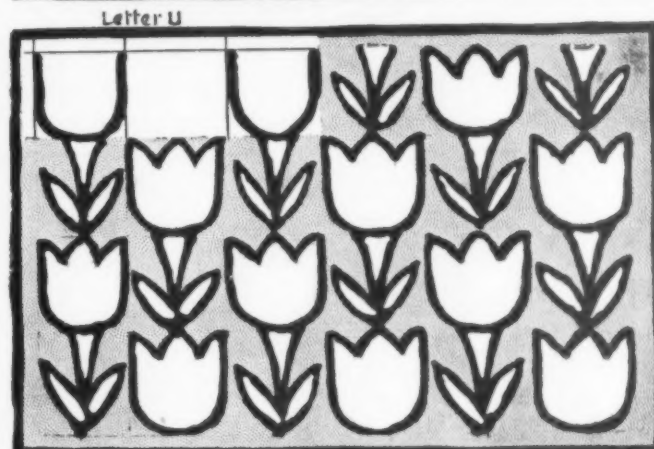
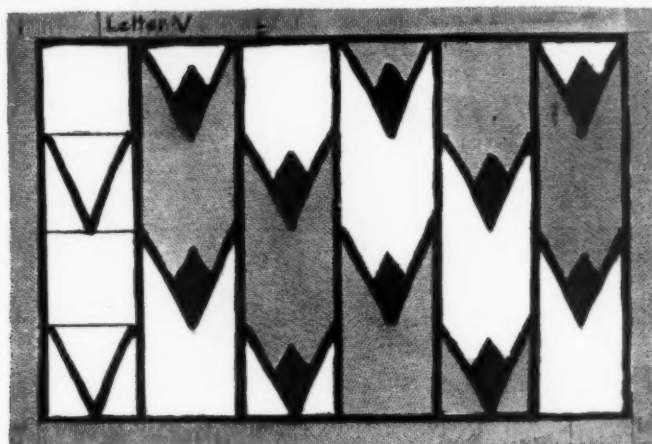
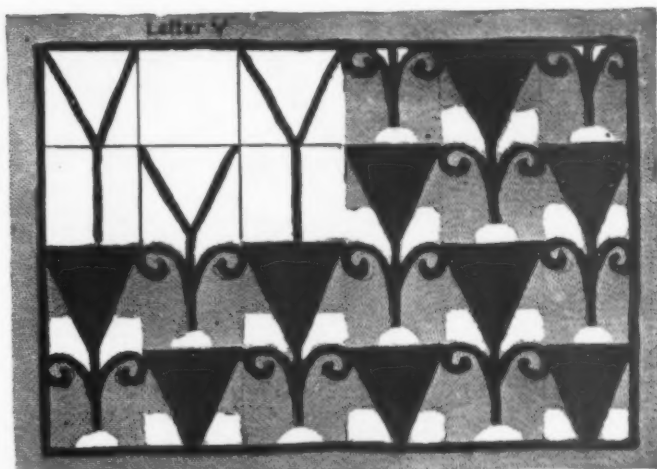
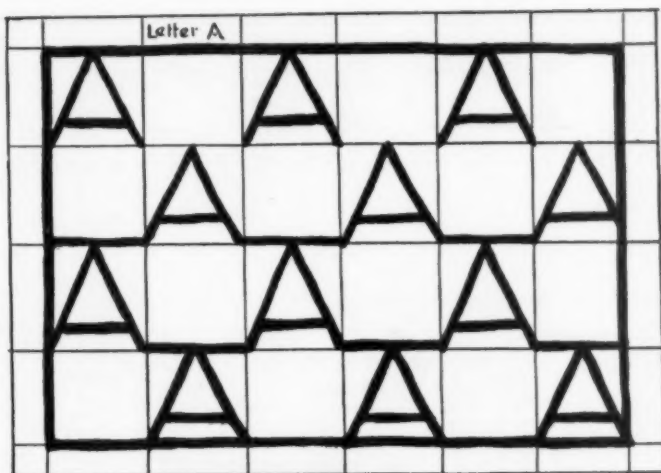
● The hands and feet can be cut from scraps of wall-board with a coping saw. Plywood or veneer can be used if desired. The feet should be weighted in some fashion to facilitate controlling the marionette.

● Various types of heads could be used—those made from cotton stockings or any suitable material stuffed with cotton or small pieces of cloth are satisfactory. The head which I found to be quite good was made of papier-mache molded over a very simple wire frame, arranged so as to allow small loops of wire to extend beyond the head at about the location of the ears. (To these are fastened the head strings.) There should also be a wire loop at the bottom by which the head can be fastened to the body. If a water medium paint is used to paint the features, a coat of shellac or clear varnish will make it waterproof. Feet and hands could be made in this same fashion, leaving a loop of wire on top by which to attach them to the body. Shot or some other heavy material could be put in for weight.

● After the marionette is clothed in character, it is ready to be strung. The diagram shows a type of airplane control which accommodates nine strings.

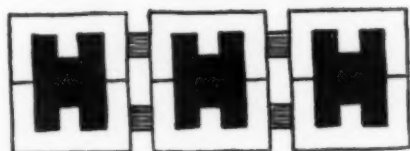
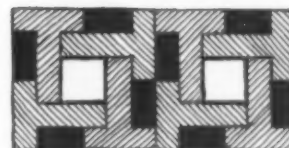
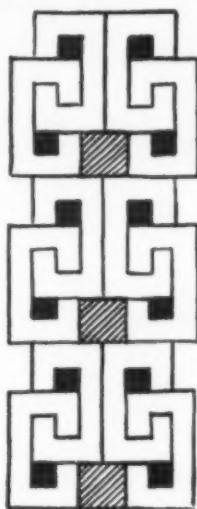
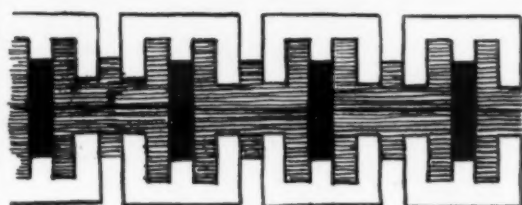
● This type of marionette is best suited to junior and senior high school and upper grade levels.



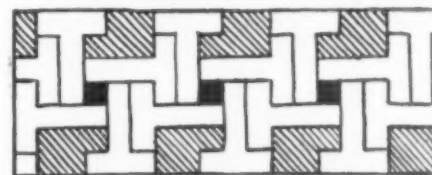


Alphabet Patterns

Myrtle Longenbach, <sup>above</sup> Columbia, Mo. Designs by Grade Pupils  
Teacher



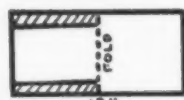
DESIGNS from  
the LETTERS  
C, E, F, J, L, S,  
T and V



Alfred  
I.  
Tooks  
Willits, Calif.



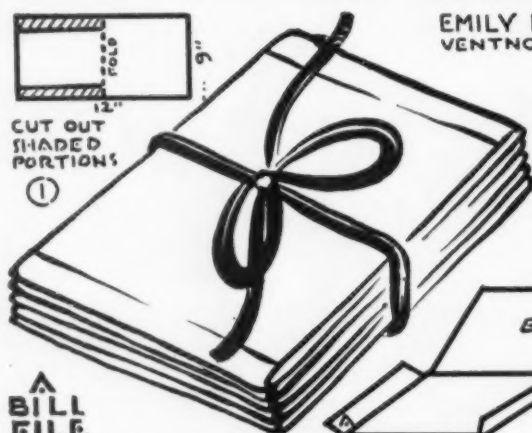
EMILY B. GARRISON SUP of ART  
VENTNOR CITY, NEW JERSEY



CUT OUT  
SHADED  
PORTIONS

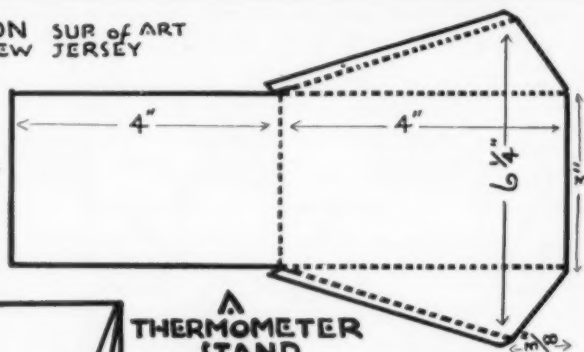
①

A  
BILL  
FILE



① FROM  
MEDIUM  
WEIGHT  
CARDBOARD  
CUT THIS  
PATTERN

②



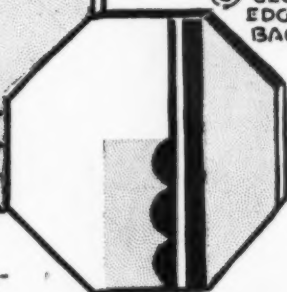
A  
THERMOMETER  
STAND

② GLUE (A) EDGES TO  
(B) BACK AND TIE SEV-  
ERAL TOGETHER WITH  
A COLORED CORD

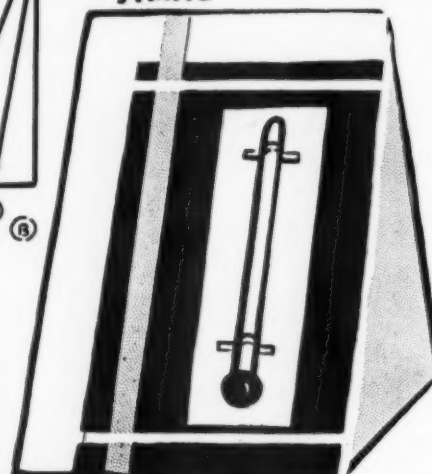
③ GLUE (A)  
EDGE TO (B)  
BACK

COASTERS

MADE FROM LIGHT WEIGHT  
CORK SHEETING AND DECOR-  
ATED WITH WAX CRAYONS



④ GLUE INEXPENSIVE  
THERMOMETER CARD  
IN POSITION ON FINISHED STAND



COLOR TOPS

OF MEDIUM WEIGHT  
CARDBOARD  
COLORED  
BRILLIANTLY  
WITH WAX  
CRAYONS



COCKTAIL  
PICKS FOR  
AXES

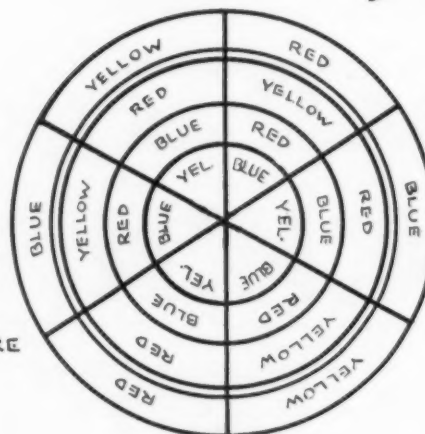
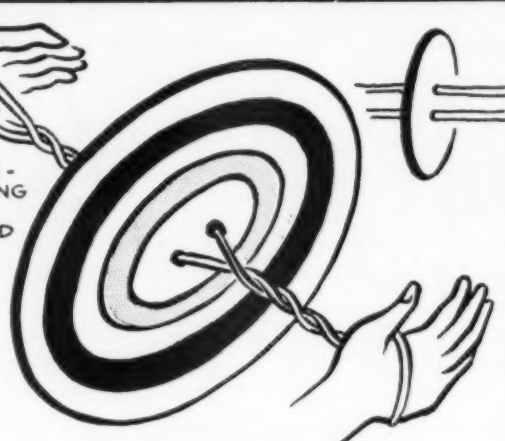


WHEN SPUN THE BANDS  
OF TWO PRIMARY COLORS  
WILL PRODUCE THE SEC-  
ONDARY COLORS

WHERE THE THREE  
PRIMARY COLORS ARE  
COMBINED IT WILL  
PRODUCE GRAY

DOROTHY GRIFFIN  
PROVIDENCE, R. I.

PUT ORDIN-  
ARY STRING  
THROUGH  
HOLES AND  
TIE ENDS



E&L





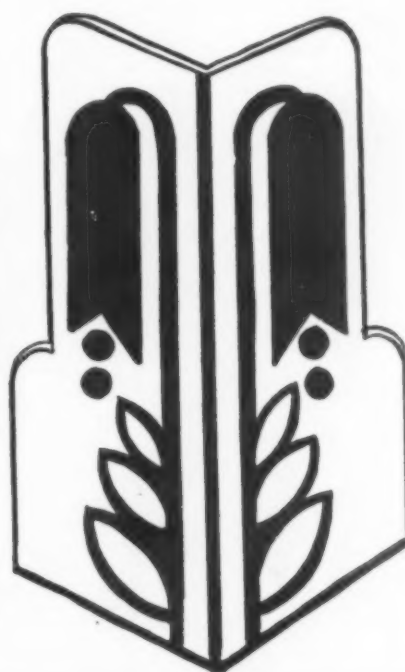
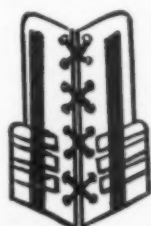
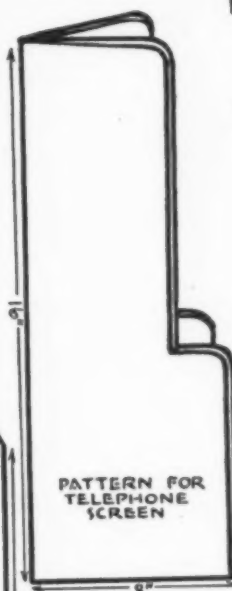
### PICTURE EASEL

FOR BOTH PROJECTS USE A HEAVY MAT BOARD. CUT PARTIALLY THROUGH TO FOLD OR CUT FOLD COMPLETELY THROUGH AND LACE TOGETHER WITH LEATHER OR CORD. THIS SAME PROBLEM MAY BE APPLIED TO THREE PLY BOARD.



by EDITH M. JEWELL  
FREESTONE, CALIFORNIA

### TELEPHONE SCREEN

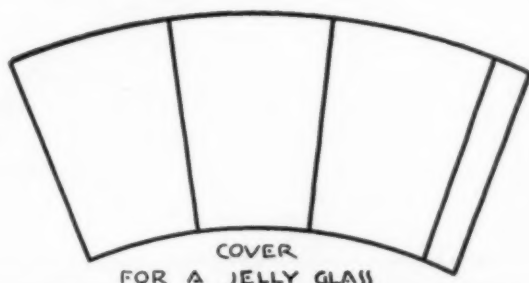


### PAPER VASE COVERS

by ROSS GILL AND MORGAN FRITZ  
OF SEATTLE, WASHINGTON



USE LIGHT WEIGHT CARD-BOARD. TRACE JAR PATTERN THREE AND A QUARTER TIMES. LACE SEAMS TOGETHER WITH RAFFIA OR STRING. ORNAMENTATION OF THESE COVERS MAKES A FINE LESSON IN DESIGN APPLICATION



### CARVED SOAP FOR PRINTING

by LUCIA GRAY  
FAYETTEVILLE, GEORGIA

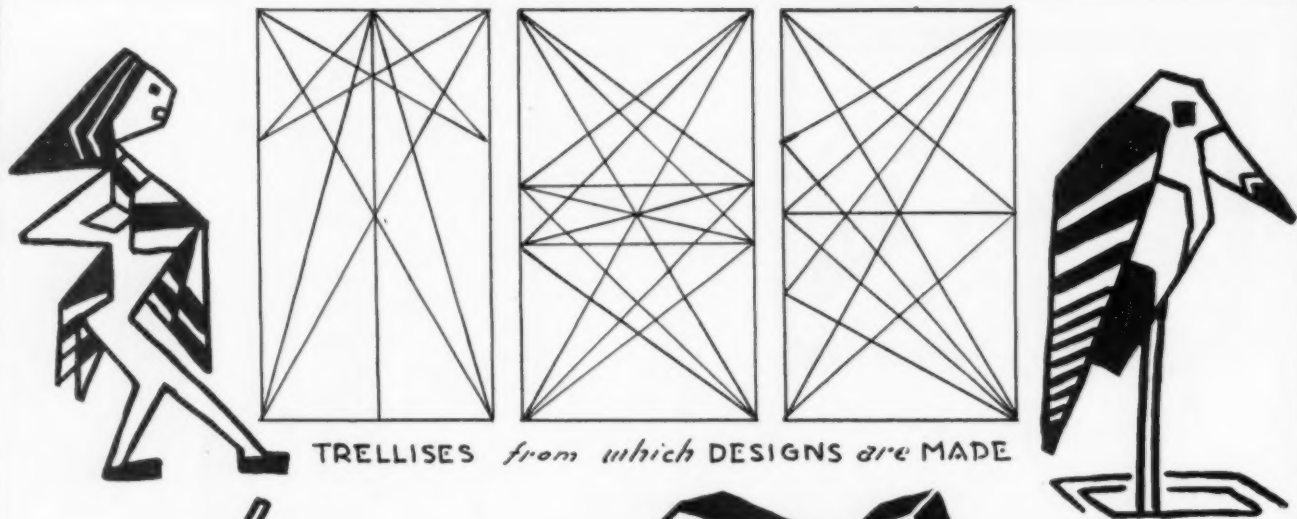


ANY NUMBER OF ORDINARY ARTICLES MAY BE USED FOR TOOLS. AMONG THEM, ORANGE STICKS, FILES, SCISSORS, BOBBY PINS, CLIPS, RAZOR BLADES, PEN POINTS, PENCILS, ETC.

SOAP CAN BE CARVED FOR PRINTING WITH A MINIMUM OF TIME AND EFFORT AND PRINTED ON PAPER TOWELS AND WALL PAPER

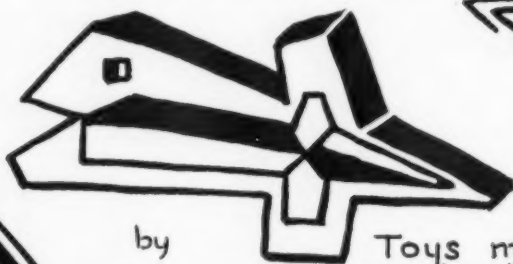


SOME SIMPLE DESIGN SUGGESTIONS



TRELLISES from which DESIGNS are MADE

Place tracing paper over trellises to find figures. Trace and color



by

Genevieve L. Bubb, inst.  
Caroline Mills, sup.  
Williamsport, Pennsylvania

Toys may be constructed of wood or plastic paper and wire

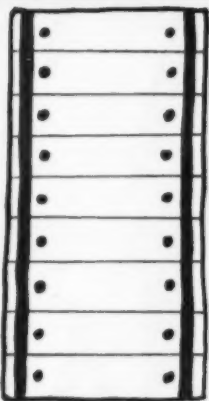


Cut slit

Insert fan in slit



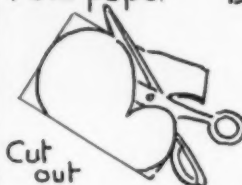
Fold strip of paper like fan



Fold paper



Draw butterflies on both sides

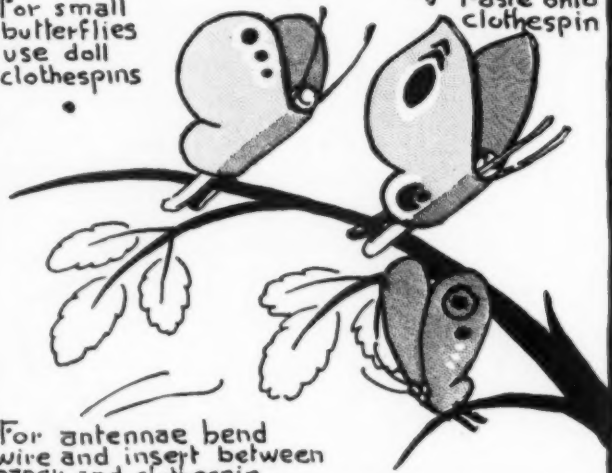


Cut out



Paste onto clothespin

For small butterflies use doll clothespins



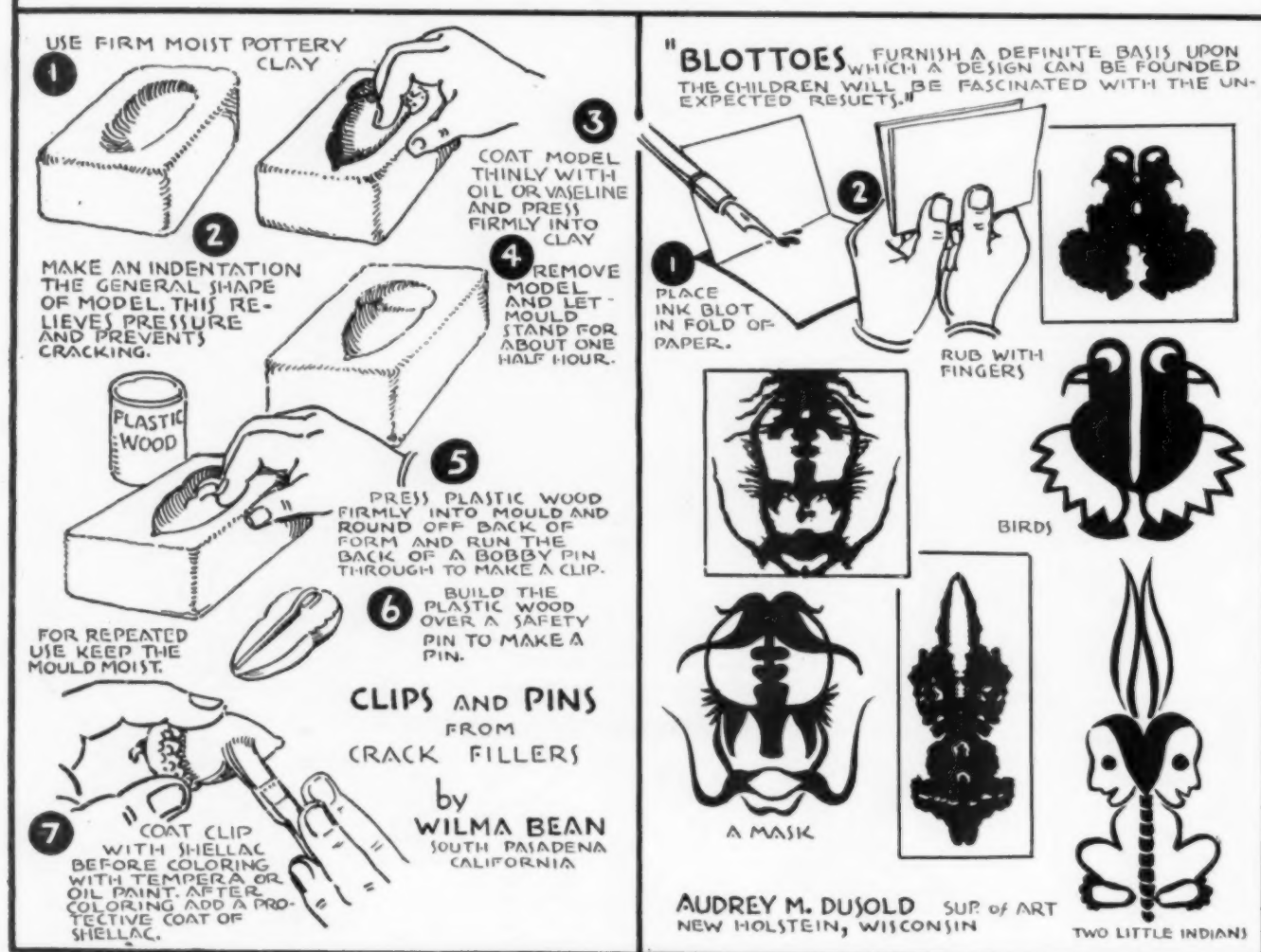
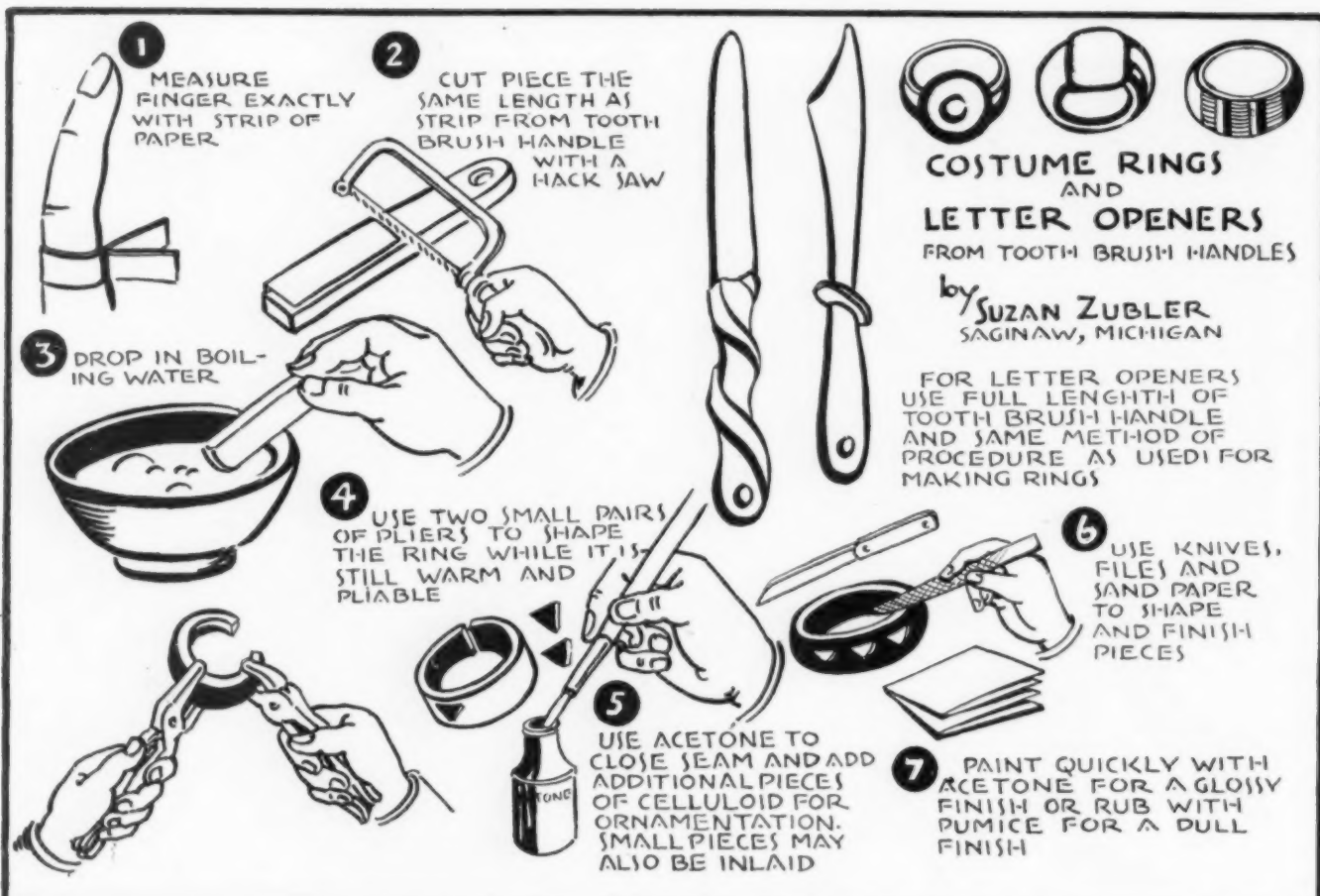
For antennae bend wire and insert between paper and clothespin.

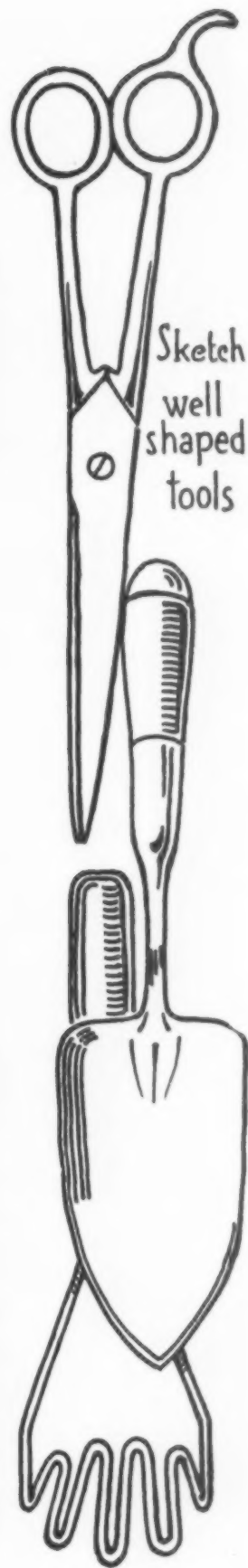
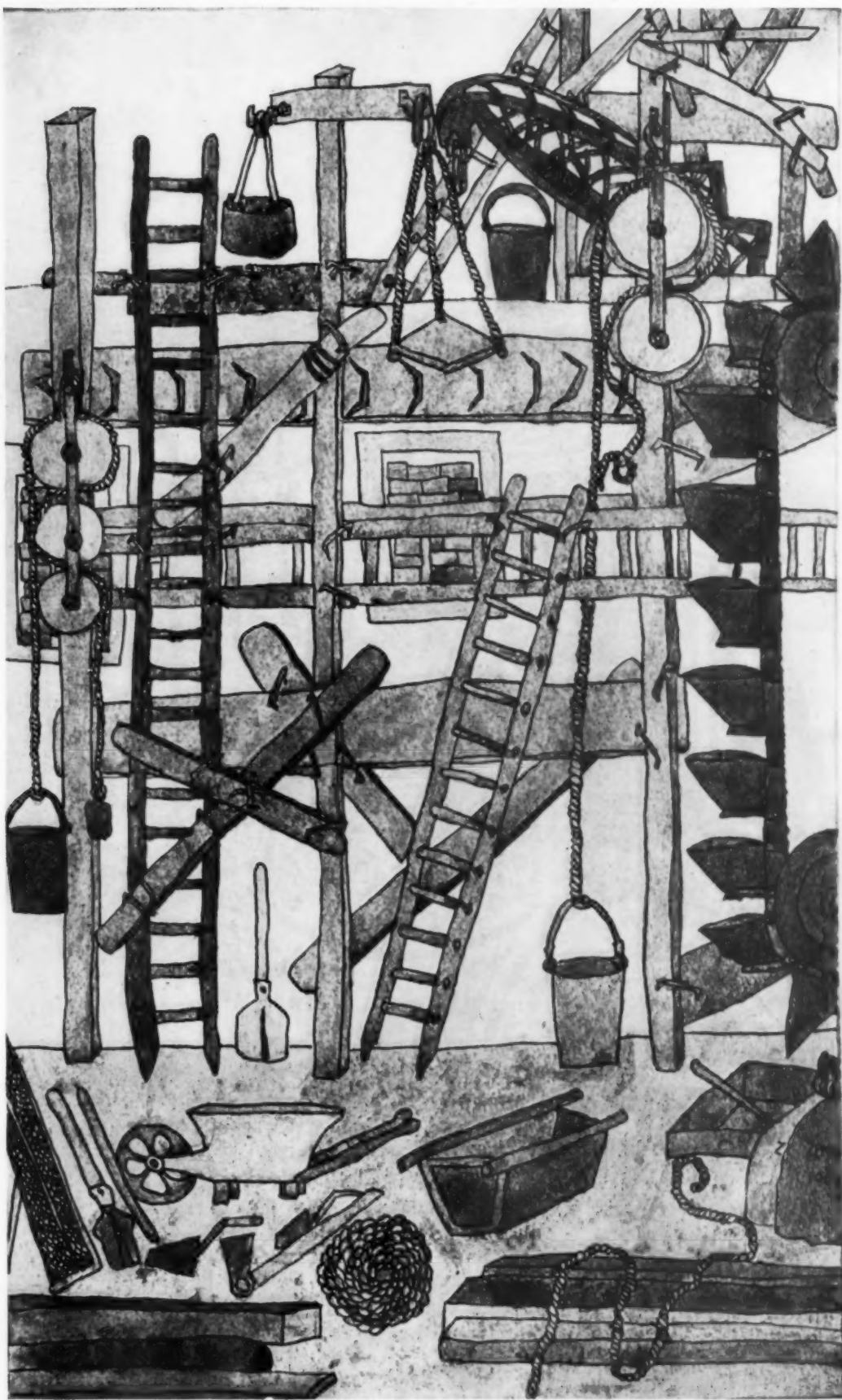


Courtesy of The Davis Press, Inc.

**MODERN ART BIRD FIGURES**  
Sculptured in Wood and Stone



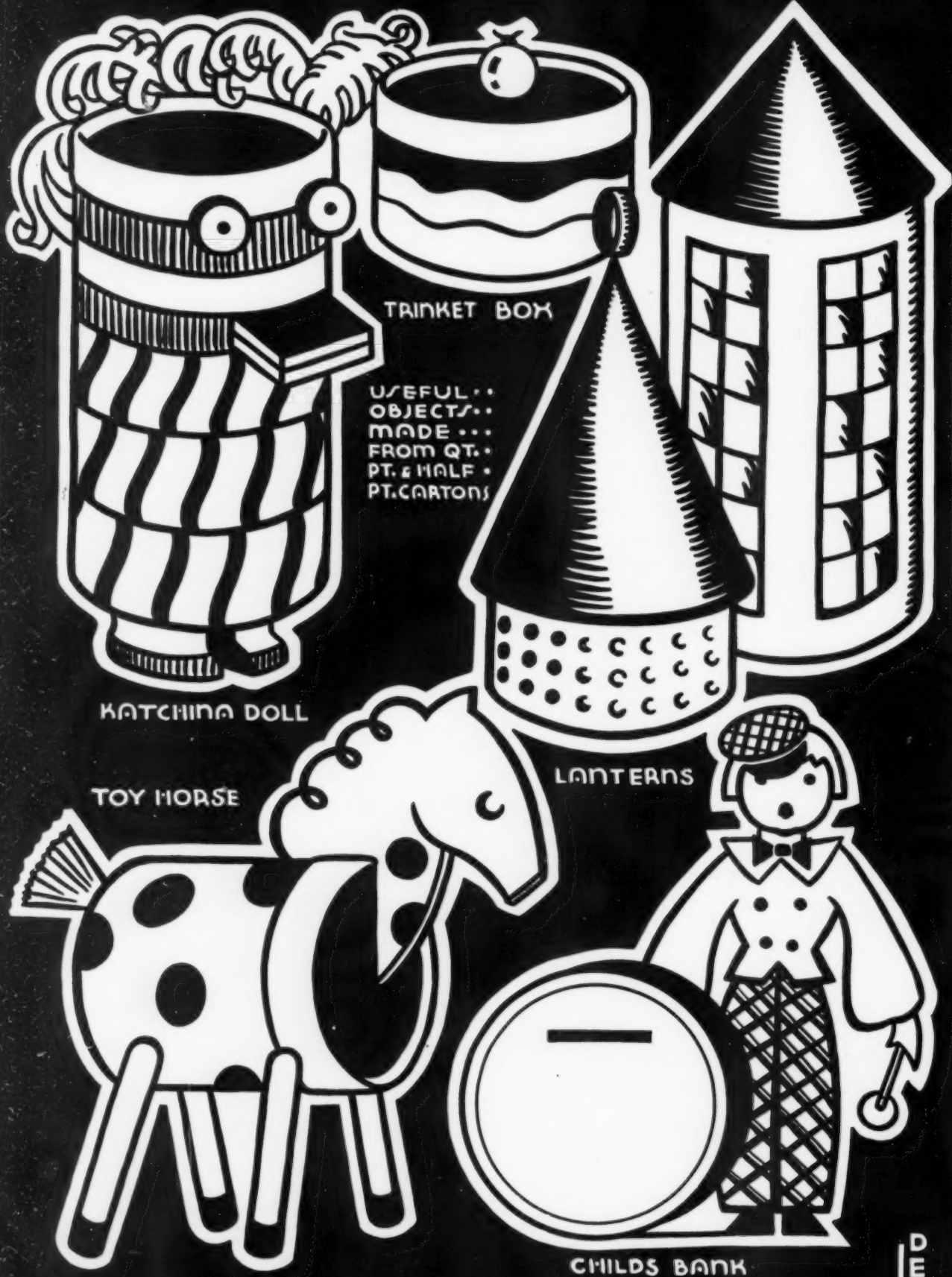




*Courtesy of International School of Art*

Children in Europe are interested by their teachers in drawing tools and building construction. The above drawing was made by a twelve-year-old lad in Poland. Many American tools are beautiful in line and form produced through utility needs. Why not use them for still life drawings. Boys will like them better than pottery and dishes. Simple outlines of tools similar to those shown on the border group will stimulate good drawing

# USES for ICE CREAM CARTONS



The empty ice cream carton is put to permanent use on this page by Gordon deLemos of Palo Alto, California





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WATER COLOR FARES FORTH, by Eliot O'Hara.

G. P. Putnam's Sons, New York. Price, \$3.50.

Eliot O'Hara, well-known water color artist presents this book, emphasizing expression rather than technique. There are interesting "differentiating lessons" illustrated by the work of fourteen painters. Through a Tree of Subjective and Objective Painting, the author suggests some of the various ramifications that art has taken. However, the student is encouraged to experiment, deviate and follow his own bent, but is warned, after discovering his favorite style of work, not to "ride it to death."

There are eighteen chapters, among which are: Shadows on Local Colors, Water Color on Smooth Paper, Quick Impressions, Calligraphy, Focus in Confused Subjects. The last chapter deals with framing, pricing, and exhibiting.

This will be an excellent book for either beginners or those with experience. It contains ten color cuts and many half-tones. There are 178 pages, and it is 5½ by 8 inches in size.

. . . . .

THE ART OF THE BOOK, by Bernard Newdigate.

The Studio Publications, Inc. Price, \$3.50, paper; \$4.50, cloth.

"Art of the Book" surveys the many interesting developments in type, illustration, decoration, and binding in the last ten years. The author, by his writings and the books produced under his auspices from the Shakespeare Head Press, has exerted great influence both in the production and appreciation of fine printing. He has illustrated his book with examples both of everyday commercial publishing and the private presses, collected from the United States, Great Britain, and the Continent of Europe. A special feature is the series of seven insets reproducing pages from outstanding books of the period under review. In all, there are about two hundred illustrations, and 104 pages. The book is 8¼ by 11½ inches in size.

. . . . .

SILK SCREEN STENCIL CRAFT AS A HOBBY, by

J. I. Biegeleisen, Instructor, School of Industrial Art, New York City. Harper & Bros., New York. Price, \$2.00.

Here, at last, is the book that brings into the home a comparatively new and popular art form that fulfills all the requirements of the ideal hobby.

In non-technical language, illuminated with numerous diagrams and photographs, the author succeeds in showing how anyone with an atom of design sense can create an endless variety of colorful designs on textiles, metals, wood, glass, and paper with an investment in permanent equipment of less than \$5.00.

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The book does not try to be exhaustive, but provides the essential groundwork for the simple and more complex operations which the beginner must know before exploring the professional refinements of the art.

Mr. Biegeleisen is an instructor in the School of Industrial Art, New York City, and author of "The Silk Screen Printing Process." Size, 6 by 8¾ inches, 140 pages.



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## Conventions

PACIFIC ARTS ELECTS MARGARET ERDT OF  
SAN BERNARDINO AS NEW PRESIDENT

At its annual meeting in San Francisco under the Presidency of Evelyn S. Mayer, Associate Professor of Art at the San Francisco State Teachers College, the officers for 1939-1940 were elected.

A letter received from Susan Benteen, Secretary-Treasurer of Pacific Arts announces the election of the following.

### President

Margaret Erdt

Supervisor of Art, San Bernardino

### Vice-president

Miss L. Elston Glenn

Assistant Supervisor of Art, Pasadena

### Secretary

Mr. Howard Wilson

Art Instructor, Sturges Junior High, San Bernardino

### Treasurer

Helen B. Hunt

Art Instructor, Pasadena Dist. Jr. College

### New Members of the Council

Jean Abel, Glendale Dist. Jr. College

Maude Kerns, Pasadena

The convention city for 1940 as selected by The Council is Pasadena.

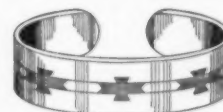
### EASTERN ARTS ASSOCIATION

Just at the moment of going to press, news comes of the new officers for Eastern Arts. Aime Doucette of State Teachers College, Edinboro, Pennsylvania, is the New President. Elmer Stephan, Director of Art for Pittsburgh, Pennsylvania, is the new Vice-president. Watch for more news in your September School Arts.

One of the big events of the Eastern Arts Convention was the awards of honor—see page 10-a of this issue.

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Among the new products and equipment seen at the Eastern Arts Association Convention in New York City was a new etching kit and etching press. The plates for etching are aluminum, specially prepared to facilitate the complete process, and capable of turning off a greater number of impressions than is possible with copper. The Etchcrafters of America, Inc., will be happy to furnish more detailed information on request. Refer to T.E.B. 702.

Many of our readers will remember the "A to Z" Lettering books of Jacob Stein, reviewed in this publication last year. Now this artist-author has developed a titling kit to aid in the making of amateur movie titles. Many schools are finding the motion picture camera an excellent medium and news of group projects in this line is not infrequent. The "A to Z" Titling Kit should be helpful to those teachers contemplating movie projects. Write for T.E.B. 703.

The American Federation of Arts announces that beginning with this year the art school section of the American Art Annual will be divorced from the Annual itself and published more extensively in the new Art School Directory. The new Directory will include a list of leading painters who are giving individual instruction. It will also contain an index of summer schools and various other features of the kind.

The primary purpose of publishing the School Directory as a separate book is to make it available to students and teachers at a low price. Further information may be obtained by writing for T.E.B. 704.

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Where do you get ideas for cartoons? . . . Answered on page 9

How are cartoon ideas worked up? . . . Answered on page 11

What is the method used in making cartoon figures simple yet full of action? . . . Answered on pages 13, 15, 17

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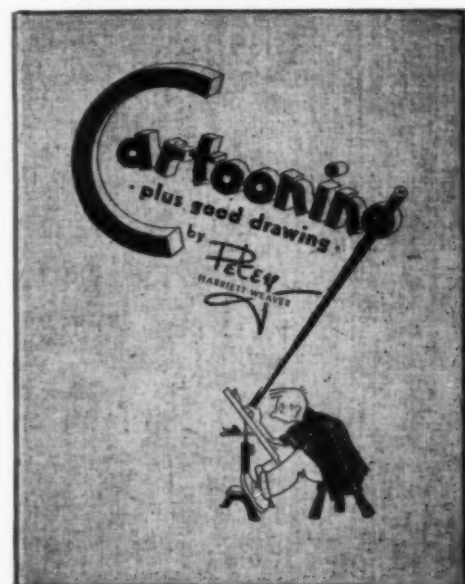
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